

THE RCM MAGAZINE



Volume
XXXVII

1941

Number
3

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



" The Letter killeth, but the Spirit giveth Life "

VOLUME XXXVII. No. 3

OCTOBER, 1941

CONTENTS

	PAGE
EDITORIAL	83
DIRECTOR'S ADDRESS	84
CHAMBER MUSIC AND ITS INTERPRETATION by ISOLDE MENGES	86
CONCERTS TO EVACUATED SCHOOLS by MARGARET BISSETT	88
THE PROVINCES CARRY ON by JOAN STOREY	92
THE R.C.M. UNION	93
THE R.C.M. UNION " AT HOME "	93
ROYAL COLLEGIANS ON NATIONAL SERVICE	95
THE ROYAL COLLEGIAN ABROAD	95
THE R.C.M. CROSSWORD PUZZLE	104
REVIEWS	105
THE ROYAL COLLEGIAN AT HOME	107
COLLEGE CONCERTS	108
RECITALS	110
L.C.C. JUNIOR EXHIBITIONERS	112
OPERATIC REPERTORY	114
DRAMA	115
THE TERM'S AWARDS	116
A.R.C.M. EXAMINATION	119
LIST OF DATES	119
PROVISIONAL CONCERT FIXTURES	120
ROYAL COLLEGE OF MUSIC UNION	120

Page 3 of cover

THE R.C.M MAGAZINE

VOLUME XXXVII

No. 3

EDITORIAL

THERE is a little boy I know, blind from birth, who loves music passionately. In common with his school-fellows, also blind, he was evacuated from London at the beginning of the War, and now sends his mother dictated letters.

"Have you heard from Ronnie lately?" I asked her one day.

"Yes," she answered eagerly, "I had a letter from him last week. He says there has been a great battle at his school between the boys about classics."

"Classics?" I echoed, rather dazed that Greek and Latin should rouse these fierce emotions among the very young.

"Yes, it was ever such a great battle, fought between them that likes jazz music and them that wants classics. It lasted three days—and the classics won!" she ended triumphantly.

So that was it! Music! and "classics" had won. Now I understood.

Ronnie's phrase epitomises one of the most remarkable happenings in music during this War. Good music is no longer the love of the few but of the many; no longer something to be "given a miss" as too serious, but something to be sought as a gift of joy to mind and heart. And with this change has come a change in popular terminology. A few years ago the word "classical" applied to music was apt to mean a special era of German and Austrian music, and for many people it carried a chilling sense of academic learning. To-day "the classics" mean something much wider, warmer, more human—music which includes all that is best of whatever country or time. Though still in the midst of War is not this one of the first victories of Peace, and a microcosm of an ideal world-order?

DIRECTOR'S ADDRESS

SEPTEMBER, 1941

ABOUT ten days ago I received four letters by the same post. One was from Arthur Benjamin, who settled in Canada just before the war, and is doing a great deal for music and musical enterprise in Vancouver. The second was from Clive Carey, who went to Australia in the summer of 1939, and whom I strongly advised to stay there until there were better prospects for his special work here. He has helped us particularly in the Associated Board examinations out there. The third was a message that Herbert Fryer has arrived safely in India, where he also will work for the Board this autumn, and return here in the spring. The fourth was from the Governor of a British Colony asking me if I could find a suitable musician for special work in that Colony. And I think I might mention a fifth circumstance, that Arthur Bliss, who was working in America, has found it possible to come back to the B.B.C., and arrived here a few weeks ago after 25 days on the Atlantic.

These things are worth recording for two reasons. They show that even during the worst of the world-wide battle of the seas, we have been able to keep in touch with every quarter of the globe. They are a wonderful tribute to the heroism and endurance of ships and seamen. And they are also remarkable evidence of the extent and intimacy of our musical fellowship during the most violent upheaval which our world has ever known. Many of you will be especially glad to have news of Mr. Benjamin, Mr. Carey and Mr. Fryer, who were so recently teaching in this building. And if you do not know Mr. Bliss personally, you know that he is a very distinguished old student of the College.

This far-flung brotherhood of music and musicians has become a commonplace in the English-speaking group of nations. What was not so well known, and the war has sadly interrupted the progress, is the fact that London was becoming increasingly a centre of the best European music. There was a growing number of students from Europe who came to work and learn in England, and though this has now become impossible, we are trying to hold together the international community of interest in music as well as we can.

You will find among you this term a small number of scholars who are refugees from the allied or persecuted countries of Europe. We have been able to invite them to study here through the generosity of a fund founded by Sir Robert and Lady Mayer, supplemented by the British Council. We are fortunate in having this one endowment which is not restricted to British-born subjects, and I am sure you will agree that we cannot better use it than by giving to some of these foreign students who have had to leave their homes and their studies, an opportunity to come and work with us here in the city which has given them a temporary refuge. I know you will do your best to make them feel at home in our community, and I am sure that their talents will add to our corporate achievements.

As for ourselves, we are at the moment actually growing in numbers, and our policy of continuing as normally as we can has, I think, been abundantly justified. How we shall fare in this coming year no one can tell, nor can we foresee how soon the many who are serving the nation in other ways will come back to us and to music again. But two things are certain. One is that this College will continue to keep the torch of music steadily burning, so long as we have a building to work in and students to teach. The other certain fact is this, that those who have left music for a time, and such of you as may yet have to leave it, provided you come through your war experience physically unharmed, will have lost nothing either in talent, character, or enthusiasm, for whatever of music the future may bring.

I am constantly being asked, when I try to advise students as to the choice before them, and the effect of war service on their future plans: "Oh, but shan't I lose all my technique? Shan't I have to begin again? Shall I ever make up the lee-way. Shall I ever recover the skill I have managed so far to attain?"

I will give you a general answer to these questions, and two illustrations. The general answer is this. You do not play music with your fingers; you play with your head, with your intelligence, your character, your sensitiveness. Practising an art is only in a very secondary sense a physical process. You can practice mechanically all day and learn nothing. The quality of your work depends not on your muscles, but on your brains. To play really well your whole personality has to be tuned and tempered, receptive and sensitive, resilient and experienced, alert and vital, poised and concentrated. And the effect of being flung into new circumstances, of living through vivid events, of absorbing changed surroundings, always provided that you come to no permanent physical harm, can be such a tonic, such a stimulus to your whole character, that you may well become a more genuine artist than ever before.

The greatest artists in the world are those who have felt most intensely and absorbed most deeply the impacts and chances of human experience as a whole. You do not become an artist by withdrawing from the world, but by widening your knowledge, your sympathy, and your consequent powers of understanding and interpretation. To be a complete artist you must be a complete and balanced person. Your initial talent may be your own, but the quality and character you clothe it with will depend on your ability to accept every experience and master it. That is my general answer. You will be all the better musician for being a willing helper in the defence of the world.

Of my two illustrations one is personal, but no worse for that, I hope. Like most of my contemporaries I left music in 1914, and I did not come back to it finally until 1921, an interval of over six years. I will not describe the varied events of those years. Somebody has well said that soldiering consists of long periods of complete boredom varied by short periods of complete panic. In 1918 I was suddenly asked to give an organ recital. I had not played the organ for four years, but in a couple of hours I felt as

competent as ever, and I got through my programme from memory without feeling seriously worried at all. And when at last I came back to music in 1921 I returned with a freshness and keenness of which something, I hope, still remains.

I was reminded of these facts the other day, when one of the most brilliant of our recent students called to see me. He had been in the army for 18 months, had not played seriously for over a year, and had then been asked to give a recital. He repeated exactly what I had found myself twenty years ago. He played as well as ever, and practically without any preparation. He was, of course, superbly fit physically and temperamentally, and under those conditions all his talent was at its highest pitch. That is the secret of the finest achievement ; not routine, but sheer fitness and intensity.

Don't worry, therefore, about your immediate chances. There is no safety anywhere to-day. While you are here work hard. If you have to go and do something else, face it cheerfully and do it with all your might. When you come back you may well find that you have not lost but gained. For the gain of an enhanced appreciation, and the power to endure and surmount the hard knocks of life, may give your talent a quality and a certainty which nothing can defeat. You will be a graduate of that best of all schools, the school of experience.

CHAMBER MUSIC AND ITS INTERPRETATION

By ISOLDE MENGES

"D^{VORÁK} and his chamber music from the player's point of view," is the difficult subject on which I have been asked to write. Dvorák is a great and entirely lovable composer. The better you know him the more you appreciate him. Highly inspirational and intuitive, his lovely melodies, beautiful instrumental effects and infectious rhythms make his chamber works a joy to all, players and audiences alike. Extremely versatile, he had the rare gift of being able to turn the lightest tune into a classic. It is interesting to remember that Dvorák played the viola in the orchestra of the National Theatre at Prague. Like Brahms, he gave the viola an important place and many beautiful moments in his chamber works. Without practical illustration, I do not see how I can throw much useful light on Dvorák's chamber works, so I propose to write about chamber music and its interpretation in a general way instead, hoping to pay tribute to Dvorák's memory by offering my own personal approach towards interpretation.

The endeavour of the player and interpreter is the re-creation of the scores, which in turn are the composers' records of their inspirations as set down by themselves. In placing these records before us, we must remember that there is no recognised standard of measurement by which they can indicate correct tempi, expression, etc., as conceived by them. The inevitable result is that different composers may use the same indication-marks as each

other, yet, in reality, their conception of them may vary. This has left the interpreter the problem of deciding just what is the desired effect conceived and demanded by each composer.

A technically accurate performance of a work can very easily give a wrong impression of what the composer has to say, as though the body of the music were there without the spirit. There is a great danger of this in these days, when technical ability is becoming more and more a commonplace. To be a good technical player means hard work, but to be a fine interpreter is an art in itself that should be developed as early as possible. We, who love and play chamber music, should realise our responsibility to the composers, who rely on us to play their music as though through some impersonal medium presenting their inspiration untrammelled by interference of any sort. As interpreters we must first try to identify our thoughts and feelings with those of the composer whose work we are going to play, in order to be able to realise what he wished to express in the emotional language of music. Then we must endeavour by experiment to reproduce the results of our investigation on our instruments. This is why it is so necessary to have absolute control over our technique, but it should be remembered that technique is a great deal more than being able to play the so-called difficult passages in a work. It is the ability to get any effect desired at any given moment.

The use of the vibrato is one of the things I personally feel very strongly about. It can be our best friend or worst enemy. In a string quartet one naturally wishes the tone of the players to blend, and as the expressiveness of the tone depends on the left hand and the vibrato, the players must match in these. Many different shades of colour and degrees of warmth may be obtained by altering the intensity of the vibrato. Soft and still phrases are often better played without any vibrato. In a *diminuendo* one can gradually lessen the vibrato until it entirely ceases, and the tone is still. In the same way, in a *crescendo* one can start with no vibrato, and then increase it to obtain the desired quality of tone. It is just common sense that in order to get a desired result, we must be certain that the physical actions of our fingers really do correspond in feeling and reproduce the sounds we have in mind. The speed of the bow also has a lot to do with the quality of tone produced, and in this the players must also match. In a *piano* phrase, the economical use of the bow, used in conjunction with a short and concentrated vibrato, will produce a serious and concentrated tone. The same *piano* phrase played with an easily moving bow, produces a tone that will flow more happily. In other words, while using the same volume of tone, one can alter the quality of it by varying the speed at which the bow is drawn across the strings. It is very necessary to study the use of the vibrato and the speed of the bow in order to achieve the successful interpretation of chamber music, because it is by the proper use of them that we can alter our tone qualities to suit the individual tone characteristics and atmosphere of each different composer, and give to each the characteristics that are essentially his, instead of imposing our own tone qualities on all composers alike.

I, myself, always think out fingerings and any slight alterations in bowing most carefully. In passage-work the fingering needs careful thought to avoid *glissandos*. The violin should sound as clean as a piano in passage-work, with no sound of shifting positions. For *cantabile* phrases the fingering needs to be thought out to decide on which string it may sound best, or on which string it will blend best with the other players. Also it should be decided how best to finger a phrase, so that changes of position will be least noticeable. I, personally, rarely use a *glissando*, and I do not like them. In romantic music however, a warm phrase may occasionally invite a short binding slide, but one must be certain that this was intended, and has not slipped in by accident.

After a concert, one sometimes hears discussions and criticisms as to the correct *tempi* of the works performed. How does one arrive at a correct *tempo*? and if we could do so, could it be standardised? Would all interpretations have to conform to that standard? If it were agreed that they could, the inevitable result would be that all performances would sound more or less alike, which would certainly be very dull. I do not think that rule-of-thumb method would stop discussions about *tempo*, but instead, would turn to an argument as to whether the agreed standardised *tempo* had been kept. The composer first conceives the music in his mind, but he is not concerned with the measured terms of bar-lines until he finally sets it down in his score. To make his music really come to life, we should try to attune ourselves to the inspiration which conceived it. For example, although all music is set down methodically bar by bar, it is really made up of phrases of different lengths. Each may, or may not, start at the beginning of a bar and extend to a varying number of bars. If one can find and make these phrases clear, the bar lines will melt away, thus freeing the music and enabling it to take on the shape originally conceived by the composer. As one feels the music shaping, an inevitable *tempo* seems to be the natural result. Finally, if the line and phrasing, and the mood of the movement are welded together as a complete whole, a correct *tempo* is arrived at. Failure to accomplish this too often gives the impression of incorrect *tempi*. All fine performances may vary slightly in their *tempi*, but it should be remembered that the re-creation of music by inspired interpretation must inevitably be influenced to some extent by differences of temperament.

CONCERTS TO EVACUATED SCHOOLS

By MARGARET BISSETT

I T was in the early spring of 1940 that the concerts to evacuated schools first came into being. This scheme, which was made possible by the generosity of the Music Executive of the Carnegie United Kingdom Trust, of which our Director, Sir George Dyson, is Chairman, has since given a large number of concerts to London children now living in the country, and has provided a new and interesting phase of musical activity for many Collegians.

Where more than one school has been evacuated to the same place, it has been possible to give two or even three concerts in one day, but for districts farther from London it was found worth while to make short tours of two to five days in length. Each party consisted of three or four artists—a singer and instrumentalists, very often a Trio.

The programmes had to be elastic and easily adaptable to existing circumstances, and whenever possible, lists of items from which the programme would be drawn were sent to the schools in advance. Then they could choose songs and pieces that were of particular interest. We found that the children loved hearing music they had performed or were learning themselves, and if by chance only a few hands were raised in answer to the inquiry: "Anyone know this?", the superiority of those children was marvellous to behold!

The first two or three concerts in which I took part were with a pianist and two violinists, who played violin duets. These items were tremendously popular, and we found that our audiences listened with rapt attention to a short description of the violin, how it is played, use of the mute, etc., realising afterwards that many of the children had never seen a violin played before, and had no idea of the physical actions involved or of the mechanism of the instrument. In many cases the final choice of programme was decided for us by the piano! How much could be written by pianists on: "Pianos I have played on since September, 1939"!

In the large school halls we often had excellent instruments, on which the performer could play with ease and pleasure, but in the more remote village halls and schools, things were not always so good. I remember one upright piano that was mounted on a kind of small wheeled trolley, to enable it to be moved about the platform. One wheel projected between the pedals, which were raised beyond the reach of anything less than a size 12 man's boot! Willing schoolboys propped the pianist's heels up with hymnbooks, and her toes could then just reach the pedals, but as the books collapsed halfway through the concert, her solos had to be chosen with discretion! There is also a report from a Welsh tour, that one party had to use a very small upright piano, with a canary in a cage on the top of it, said canary joining in all the music and hopping up and down on his perch in time!

The audiences varied in numbers from about fifty to three and four hundred; ages from eight to sixteen years. Concerts for such large numbers were often held in some local hall, and in one Somerset town we performed in a disused church which was in process of being converted into a school for the evacuees. There were no seats except a few very hard wooden pews in the chancel, so during the previous day the schoolchildren themselves carried in over two hundred chairs. The afternoon was hot and the audience somewhat restive; it was probably because of this that one of our party became slightly confused and announced: "Now we are going to play you a little Russian piece called a 'Spanish Dance' . . . !" This item, by the way, became the established favourite as a finale, and was familiarly known to us as "Egg on chips" because of its hearty rhythm and verve,

reminiscent of a café orchestra. For two concerts we gave in one Welsh town we had the Ebenezer Chapel, which was filled to overflowing. Here there was a narrow, high platform, with a wooden balustrade and aspidistras in pots. Twice during the first concert we just saved our 'cellist from disappearing into the sunk organ console, which yawned like a pit in the centre of the platform!

The further away we went from London, the warmer seemed our reception. Many of these schools and their staffs have been away since September, 1939, and often re-evacuated during that period. The excitement and pleasure of the children was equalled by that of their teachers, many of whom had had no contact with live music since leaving London. We were often entertained by the children themselves who sang one or two songs halfway through our programme. This was a good idea, as it gave the children an opportunity to stand up and stretch their legs and to work off some of their superfluous energy in such favourites as "Dashing away with the smoothing iron" and "Jerusalem."

At one school, which had had its own choir and orchestra in London, we were entertained one evening by the Girls' Music Club, which gave us a delightful programme of part-songs and solos, piano playing and tunes on their home-made pipes, all of a very high standard. These girls had had the good fortune to be taught by Miss Ursula Gale, and their singing and general musical keenness were splendid tributes to her work and to the enterprise and perseverance of one of the school staff who has carried on the class-singing and choir since they have been away from London.

Of course, the standard of musical appreciation varied very much among the schools, and although the concerts were planned to have a definite musical value, the entertainment question was also considered. For this reason the programmes needed careful choosing, and each performer had to be ready to substitute other items for those already agreed upon, if necessity arose. As I have mentioned, the violin duets were exceedingly popular, especially the Turkish March by Mozart, Gavotte by Gluck and Navarra by Sarasate—this one on account of its technical brilliance and "fire-works."

The Trio usually played two movements of Mendelssohn's trio in D minor, or movements from trios IV and V by Mozart. Frank Bridge's "Miniatures" were very popular, especially where there was an ensemble class in the school, as the children felt that here was something they could attempt themselves. Brahms and Schubert Waltzes, Purcell's Hornpipe and Bach's Air on the G String were among violin solos that found a welcome. 'Cellists scored a hit with the "Flight of the Bumble Bee" and "Le Cygne," as well as with more classical pieces, while among piano solos Chopin's Waltzes, Brahms's Intermezzi, and modern compositions such as the "Golliwog's Cake-Walk" were applauded to the echo. I must not forget to mention that "Jesu, Joy of man's desiring" was asked for by many audiences and listened to with rapture.

As for songs, I found that boys enjoyed songs about definite people and things. "Five Eyes" by Armstrong Gibbs was a

great favourite ; many of them had sung it in class ; also " Windy Nights " by Stanford, and " The Watermill " by Vaughan Williams. This one, with its rippling, monotonous accompaniment, changing rhythm and fascinating details of description, never failed to arouse interest and enjoyment. Girls liked lullabies, and ballads such as " The Queen's Maries " or " The Keys of Canterbury " ; while such songs as " Linden Lea " (Vaughan Williams), " Nymphs and Shepherds " (Purcell), " The Trout " and other well-known Schubert songs and traditional melodies were liked by all types of audience.

For the very young we gave simple programmes, no long items, and songs they could sing themselves, in which music and words had a definite appeal to the under-twelves. In all cases, simplicity and directness of presentation are of the highest importance. Whatever is said must be concise and to the point. Dates of composers, etc., can be linked to outstanding historical events or personages, to give a sense of period, and the children encouraged to use their own intelligence in realising simple points of musical structure.

My own personal experience has been that this concert scheme has more than justified itself, fulfilling a real need in bringing music performed by living and visible artists to these scattered child audiences. I say " visible " because it is the personal contact between performers and audience that we must foster, for many of these children have been used to merely turning a knob and having a stream of sound poured forth at them, which they do not consciously connect with human endeavour. To support this statement, there was the extraordinary interest and attention paid to stringed instruments and their playing, comments on pianoforte dexterity and on the facial expression of the singer, while bearing this out was the remark of a small enrapt eight-year-old boy to his teacher: " Coo, gosh, Miss! My eyes don't 'alf ache with looking at 'em! "

Is it too much to hope that something begun as a result of war conditions may be continued in happier times, and that similar concerts will become a part of the regular school curriculum in town and country?

Wherever we went the L.C.C. Inspectors and Education Officers were most helpful in looking after the artists and keenly alive to the value of the work we were doing. And no account of these concerts would be complete without mention of the work done by Miss Angela Bull. It is she who has sent out preliminary notices, sorted applications, settled dates, notified schools, made up the parties and seen to the printing, and all this in addition to her usual full timetable.

This is but a brief summary of my own personal experiences and impressions, and I count it a real privilege to have helped in this work.

THE PROVINCES CARRY ON

By JOAN STOREY

WHEN the Grimsby Ladies Choir announced that they intended holding their Annual Concert in the evening as in previous years, people were sceptical. "There is sure to be an air raid the previous night and then nobody will come," objected one "supporter" of the choir. "In any case, people don't like turning out in the black-out and it would be sure to prove a fiasco," said another.

But the concert was arranged all the same—to take place in an evening! Eileen Joyce and Roy Henderson were to be the guest artists and the performance was to be given in the largest concert hall in the town, a bare half-mile from the docks. The proceeds were to be devoted to the Red Cross Funds.

Soon, posters were gaily displayed and advertisements appeared in the local paper announcing the concert: the public's interest was quickly stimulated and tickets sold like a shipment of fresh oranges!

On the great night the hall was packed some time before the performance was timed to begin; and people still continued to queue up at the box office.

This was Miss Joyce's first visit to the town. She peered across the platform nervously, while the choir sang their opening number.

"I was afraid they might not risk coming at night" She voiced the fear that had been in everybody's mind. "But look, how they are enjoying it!"

She played music by Chopin, gay, lilting, romantic; by Albeniz, Granados, and Rachmaninoff. But the audience wanted more; they were not in the least concerned with getting home before the black-out was at its worst, or before the sirens sounded. They had temporarily forgotten all about the war and had come to hear *music*. So while the guns tuned up and the sirens blew, Miss Joyce gave them "Jesu, Joy of Man's Desiring," by Bach. To use a familiar simile, you could have heard a pin drop in the hall; all eyes eagerly followed the creator of the ethereal sounds; she held their undivided attention. It was the same when Roy Henderson sang; the audience settled down in their seats and listened enchanted. It is not everyday that a provincial audience has the opportunity of listening to a first-class musician performing music by a first-class composer So Hitler must wait!

The concert came to a close. The audience stood erect and put its whole heart into a terrific rendering of "God Save the King," all the more impressive on account of the noise going on outside.

Contentedly they emerged into the pitch black night.

The kindly voice of an air raid warden broke through the darkness. "There is an air raid shelter just on your right, another on your left if you need one," he told them. They thanked him.

But they had no idea of using the shelters. As they groped their way homewards, unrelieved by torches, and assisted only

by the occasional flashes from the guns and a few brave search-lights, they discussed the concert they had just heard. While their eyes and ears witnessed the hideousness of modern warfare one speaker's voice was discernable above the din. "Hitler may have the power to kill us all, but there is one thing he will never be able to kill—and that is music."

There was something infinitely heartening in the swift murmur of approval that rose in a smooth crescendo in reply to his remark.

THE R.C.M. UNION

Since the Summer Term of last year the heavy air-raids to which we have been subjected have brought the war very close to us all and some of us may have wondered whether the Union "At Home" would be possible this year. Happily we were able to hold our party as usual. The date chosen was June 18th, with arrangements on the same simplified lines as last year. We gathered in the Donaldson room and proceeded from there to refreshments and conversation in the dining rooms and garden, the latter being much appreciated as it was a fine, warm evening. Owing to the general difficulties and uncertainties it was decided to depart from the usual procedure of having the musical programme provided by Past Collegians, and it was given by Present Students who had played during the term at concerts or recitals. Again there was no "Rag."

Very excellent refreshments were provided by the Household Staff and we thank them and the Office Staff for their ever willing assistance.

Finally, grateful thanks to all helpers in the Union Office and those kind friends who rallied round the Assistant Secretary, especially Miss Ursula Gale, Dr. Emily Daymond and Mrs. Harry Stubbs, who did so much to make the evening a success in the regrettable absence of our Hon. Secretary. Here I should like to say that she is progressing after her unfortunate accident, though not yet equal to the wear and tear of war-time travelling to College.

We are continuing the arrangement of having the Union Office open only once a week, on Tuesdays from 2-4 p.m. We now hold a fresh stock of silk ties and pocket badges.

DOROTHY MORTIMER HARRIS,
Asst. Hon. Secretary.

THE R.C.M. UNION "AT HOME"

WEDNESDAY, 18TH JUNE, 1941, AT 7 P.M.

By JOAN CHISSELL

THAT it was a smaller party than usual, no-one will deny. For in this second year of war, Collegians are scattered here, there and everywhere: conscripted, "coventrated" or evacuated—caught up in a dis-organisation which defies even the

"Union-night" magnetism of the R.C.M. And yet, though our secret selves perhaps sighed for the glamour of past days, though we longed for old, familiar faces and even missed our strawberries and cream, the fact remains—it was a grand evening. We are grateful to Mrs. Mortimer Harris for her masterly work which procured this success, and equally sorry that both the Honorary Secretary and Treasurer of the Union, Miss Carey Foster and Miss Darnell, were unable to be present.

Once again the subterranean regions were used: the students' dining-room and that (usually) mysterious sanctum of the professors were thrown into one for feeding purposes, and later, the opera theatre for the entertainment. The weather was kind for mid-June, so that neither umbrellas nor parasols were required if we eloped to the garden with a friend and a sardine-roll (both were plentiful!) And at this point a word of thanks is due to the domestic staff for that persuasive touch which gave an almost pre-war stimulus to our appetites.

Then having eaten, conversed and taken the air, we drifted towards the opera theatre for a quasi chamber concert, in spirit straight (though not narrow) as the more subtle humour of Barrie's little play took the place of the delightful nonsense of other years. Present students were entirely responsible for this and for the musical part of the programme, which travelled via a quartet, piano solos, and songs from Mozart to the present day.

By this time dusk was falling fast, and so home to bed—before darkness with its grim associates had any opportunity of shattering the evening's "Chimborazo, Cotopaxi"

JOAN CHISSELL.

PROGRAMME

At about 8.30 in the Parry Theatre

QUARTET for Oboe and Strings, in F (K.370)	Mozart
Allegro. Adagio. Allegro ma non troppo	
JOHN WOLFE	JEAN LAYTON
EVELYN PANTER	PENELOPE SIMMS
THREE STUDIES	
a. In C major, Op. 10	} Chopin
b. In E minor, Op. 25	
c. In F major, Op. 10	
COLIN HORSLEY	

"SEVEN WOMEN"

A Play in One Act by J. M. Barrie

Scene: The Drawing Room of Mr. and Mrs. Tovey's Flat in London

Time: 8 p.m.

Mrs. Tovey	JOAN THOMPSON
Mr. Tovey	DONALD MUNRO
Captain Rattray	ALEX LINDSAY
Leonora	MARJORIE MEAGHER
Maid	JOAN LANE

Produced by SUSAN RICHMOND

PIANO SOLOS—

- | | | |
|---|---|---------------------|
| a. Prelude in G sharp minor, Op. 32, No. 12 | } | <i>Rachmaninoff</i> |
| b. Humoresque, Op. 10, No. 5 | | |
| c. Seguidillas | | |

Albeniz

JOAN BAKER

SONGS

- | | | | |
|-------------------|-----|-----|------------------------|
| a. Sweet chance | } | ... | <i>Michael Head</i> |
| b. A funny fellow | | | |
| c. Wind's work | ... | | <i>Arthur Benjamin</i> |
| d. Full moon | ... | | <i>Hugo Anson</i> |

REBE EDMOND

Accompanist: MARGARET PLUMMER

PIANO SOLO ... Fantasia on Bizet's "Carmen" *Busoni*

RAYMOND O'CONNELL

ROLL OF COLLEGIANS ON NATIONAL SERVICE

The following names, additional to previous lists, have been received since the last number of the R.C.M. Magazine.

Allen, Joan P.	Geduld, Ronald
Angwin, Benjamin	Gotch, Mrs.
Belcher, Cecil J.	Spalding, Miss Lilian
Brown, Ann G.	Taylor, Noel
Demuth, Norman	Turner, Suzan
Dunn, Frank	Vaughan, G. E. S.

THE ROYAL COLLEGIAN ABROAD

This column covers approximately the period from April to July 31, 1941. Information intended for the next number of the MAGAZINE should reach the Editor by December 1, 1941.

Mr. William McKie has been appointed Organist of Westminster Abbey, but while he is on War service Dr. Osborne Peasgood will carry on the duties for him.

Professor Sidney Newman has been appointed Reid Professor of Music in the University of Edinburgh in succession to the late Sir Donald Tovey.

The 500th concert in the National Gallery series, founded by Dame Myra Hess, took place on August 14.

Dr. H. C. Colles, editor of the fourth edition of Grove's Dictionary of Music and Musicians, was entertained at a luncheon given in his honour on July 30 by some of those musicians who had contributed to the Dictionary for the first time. The luncheon took place at the Royal Academy of Music.

Mr. Arthur Bliss arrived in London in July to take up a post in the B.B.C. Overseas Department.

Mr. Ivor James and Mr. Richard H. Walthew are among the adjudicators for the Alfred J. Clements Memorial Fund Chamber Music Competition.

Dr. Herbert Howells adjudicated at the Chelsea-Westminster Festival on June 16.

The total number of concerts arranged by Captain Graham Carritt in the Eastern Command between March and August exceeds thirty. The average attendance is over two hundred men per concert. A donation of a hundred dollars was recently received from Canada, being the proceeds of a concert given for that purpose in Ottawa.

Miss Beatrix Darnell and her sister, Miss Dorothy Darnell, have been prime movers in founding "The Jane Austen Society." Its object is to restore Jane Austen's house at Chawton, near Alton, Hampshire, as nearly as possible to the state in which Jane Austen knew it, and ultimately to make the house accessible to the public as a museum.

LONDON

BEECHAM SUNDAY CONCERTS at Queen's Hall. On April 6 the first performance in England was given of Benjamin Britten's violin concerto, Op. 15; Dr. G. Thalben Ball played Handel's organ concerto No. 9 in B flat on April 13; Vaughan Williams's "Six Choral Songs to be sung in time of War" were performed on April 20; Mr. William Parsons and Mr. Parry Jones took part in this concert; Dame Myra Hess played Schumann's concerto in A minor with the London Philharmonic Orchestra under Sir Adrian Boult on April 27.

Bach's Passion according to St. John was given by the St. Michael's Singers under Dr. Harold Darke at St. Michael's, Cornhill, on April 7. Miss Grace Bodey was one of the soloists.

Buttsworth's rhapsody "A Shropshire Lad" was performed by the London Philharmonic Orchestra at Queen's Hall on April 26. The same orchestra, conducted by Mr. Leslie Heward, gave a concert on May 4 at Queen's Hall when Mr. Cyril Smith played Rachmaninoff's Rhapsody on a Theme by Paganini.

The Jacques Orchestra, conducted by Dr. Reginald Jacques, gave a concert at the Cambridge Theatre on May 22.

A performance of Coleridge-Taylor's "Hiawatha" was given by the Goldsmith's Choral Union on May 24 at the Stoll Theatre, Kingsway, in which Miss Ruth Naylor took part.

COLISEUM POPULAR SYMPHONY CONCERTS. Mr. Albert Sammons played on June 9 at 2.30; Mr. Lionel Tertis at 7 p.m.; Vaughan Williams's Overture to "The Wasps" was played on June 10; Miss Thelma Reiss played Dvorak's violoncello concerto, conducted by Dr. Malcolm Sargent, in a Dvorak programme on June 11; Mr. Cyril Smith played on June 12 at 2.30; on the same day at 7 p.m. Holst's Ballet music from "The Perfect Fool" was played; Miss Beatrice Harrison played on June 13; on June 16 extracts were given from "Morning Heroes" by Bliss. Mr. Cyril Smith played Rachmaninoff's second piano concerto on June 20.

THE ROYAL CHORAL SOCIETY included in its programme at the Royal Albert Hall on June 14 Vaughan Williams's "Sea Symphony" conducted by Dr. Malcolm Sargent.

Four concerts were given by the London Symphony Orchestra at the Royal Albert Hall in June; Dame Myra Hess played on June 2 and Mr. Albert Sammons on June 21.

THE NEW METROPOLITAN SYMPHONY ORCHESTRA gave a concert at Central Hall on June 14 at which Stanford's Irish Rhapsody and Frank Bridge's "Love went a-riding" were among the works performed.

THE BACH CHOIR under Dr. Reginald Jacques with the Jacques Orchestra gave a performance of Bach's Mass in B minor at the Central Hall, Westminster, on July 12. Mr. William Parsons was one of the soloists. Dr. Osborne Peasgood was at the organ and Dr. C. Thornton Lofthouse at the harpsichord.

THE UNIVERSITY OF LONDON MUSICAL SOCIETY under Dr. Thornton Lofthouse gave a concert at the Royal Academy of Music on June 21 when Vaughan Williams's Serenade to Music was among the works performed.

PROMENADE CONCERTS. The 1941 series of these concerts, which took place at the Royal Albert Hall, opened on July 12 at 6.30 p.m. The programme included Walford Davies's Solemn Melody for strings and organ, and Rachmaninoff's Rhapsody on a Theme of Paganini played by Mr. Cyril Smith who, together with Miss Phyllis Sellick, later took part in "Le Carnaval des Animaux" by Saint-Saëns for two pianos and orchestra. On July 15 Dr. G. Thalben-Ball played Handel's organ concerto No. 9. Dame Myra Hess played Brahms's piano concerto No. 2 in B flat on July 16. Holst's Ballet music from "The Perfect Fool" was given on July 18. Dr. Harold Darke was the organ soloist on July 23. On July 24 Vaughan Williams's "London Symphony" was performed and Mr. Cyril Smith played Dohnanyi's Variations on a Nursery Theme. Mr. Kendall Taylor played Beethoven's piano concerto No. 2 on July 25.

NATIONAL GALLERY CONCERTS. Mr. William Murdoch and Mr. Albert Sammons gave a Beethoven programme on April 4, and on May 16 played sonatas by Brahms and Franck to mark the 25th anniversary of their first association in sonatas for piano and violin. Miss Isolde Menges and Dame Myra Hess played on April 8 (Bach), on May 2 (Beethoven), and on July 4 (Bach and Brahms). Dame Myra Hess played on April 17, June 2 and 19, and July 11. The Menges String Quartet played on April 24 (Mozart), on May 8 (Haydn), May 15 (Beethoven), June 4 (Beethoven), July 10 (Haydn), July 17 (Brahms Sextet), and on July 23. On April 10 the Long-Kersey-Whitehead Trio played; the Whinvates String Quartet played on April 15 and on June 25, both being Haydn programmes. Mr. Cyril Smith gave a Chopin recital on April 18. The Misses Joan and Valerie Trimble gave a recital of works for two pianos, including a Sonatina in three movements by the former, on May 5. Mr. Howard Ferguson played on May 9 (Beethoven); with Mr. Joseph Slater (flute) on May 30 (Bach); and on June 6 (Schubert). On June 13 a work by Howard Ferguson entitled "Three Diversions" was given for the first time in London played by the Central R.A.F. band; Dame Myra Hess played at this concert. Herbert Howells's piano quartet in A minor was played on May 13; Mr. Frederick Thurston (clarinet) took part in a concert on May 14; Miss Eiluned Davies (piano) and Miss Winifred Gaskell (flute) on May 19; Mr. James Phillips (violin) on May 20; Mr. Arnold Goldsbrough (piano), Mr. James Whitehead (violin) and Miss Mabel Ritchie (soprano) in a Purcell programme on June 12; Mr. Norman Tucker (piano) and Mr. James Phillips (violin) in a Rachmaninoff programme on June 16; Miss Kathleen Long on June 20 and also on July 16 (Beethoven); the Kamaran Trio (Miss Kathleen Markwell, piano) on July 14; Miss Olive Groves (soprano) and Mr. George Baker (baritone) on July 22; and Mr. Frank Merrick gave a Beethoven recital on July 28.

SOCIETY OF WOMEN MUSICIANS. At the concerts given by this Society at 74 Grosvenor Street Miss Do-othea Webb sang on May 17; on June 19 the Whinvates String Quartet played Frank Bridge's quartet for strings and Elgar's quintet for piano and strings, Op. 84, and among the songs on the programme were three by Armstrong Gibbs, "As I lay in the early sun," "To one who passed whistling thro' the night" and "Song in loneliness." At the concert on July 10 Miss Cicely Arnold was one of the artists.

Miss Thelma Reiss was the soloist at a concert given by the Mill Hill Music Club on April 5.

Dr. Harold Darke gave a Bach recital at St. Michael's, Cornhill, on July 19.

Mr. Parry Jones and Mr. Roderick Lloyd took part in a performance of "Messiah" at Archway Central Hall, Highgate, on April 11.

Mr. Trefor Jones sang at a Matinée at the Dorchester Hotel on May 22 in aid of the Greek Red Cross. During the Sadlers Wells Opera season at the New Theatre he sang in Verdi's "La Traviata" (Alfred) and in Arne's "Thomas and Sally."

Miss Mabel Ritchie sang at a concert at the "Polish Hearth" on June 7.

Miss Nora Grün broadcast in "Hänsel and Gretel" in the part of Hänsel in May and has been on tour since taking the same part.

The Acton (War-time) Music Club sang "Messiah" on April 9 in which the following Collegians took part: Miss Keturah Sorrell, Miss Rebé Edmonds and Miss Margaret Plummer.

CIRCLE OF INTERNATIONAL ART. In the concerts arranged by this Circle Miss Jean Layton took part at St. George's, Bloomsbury, on April 24, and at Wigmore Hall on June 18 and July 2. Mr. Franz Reizenstein played at the concert at Wigmore Hall on July 29.

Miss Jean Norris gave a recital at Wigmore Hall on June 25 in aid of the Lord Mayor's Air Raid Distress Fund.

THE SADLERS WELLS BALLET season opened at the New Theatre on May 19. Mr. Constant Lambert spoke the words supplied by Gertrude Stein in Lord Berners's "A Wedding Bouquet." Other works performed during the season were "Harlequin in the Street," music by Couperin, orchestrated by Gordon Jacob, and "Les Patineurs," music by Meyerbeer, arranged by Constant Lambert.

SCHOOL APPOINTMENTS

SCHOOL APPOINTMENTS, SEPTEMBER, 1940, TO AUGUST, 1941: Mr. John Auton (G.R.S.M.) to the Naval School; Miss Nancy Backus (T.T.C.) to Headington, Oxford; Miss M. Burden (G.R.S.M.) to Durham Girls' High School; Miss Monica Cholmondeley (T.T.C.) to Merchant Taylors' Liverpool; Miss I. Clarke (G.R.S.M.) to Ardock, Okehampton; Miss Margaret Clarke (G.R.S.M.) to Wisbech County School; Miss Freda Dinn (G.R.S.M.) to Mitcham Secondary School; Miss Margaret Evans to Sherborne; Miss Constance Farrington (T.T.C.) to Wallington Secondary School; Miss Marjorie Few (T.T.C.) to Marlborough College; Miss R. Fuller (T.T.C.) to Ambleside; Miss D. Gould (G.R.S.M.) to Southlands Training College; Miss B. Hill (G.R.S.M.) to Queen Elizabeth's School, Barret; Mr. J. Jevons to Beckenham County School; Miss Maida Jones (T.T.C.) to Westonbirt; Miss Anne Mendoza (G.R.S.M.) as Lecturer, Froebel Training College; Miss R. Redfearn (T.T.C.) to Portsmouth High School; Miss Joan Rowland (T.T.C.) to Lillesden, at Kettering; Miss Millicent Silver (T.T.C.) to Henrietta Barnett School, Hampstead; Miss Margaret Smith to Edgehill College, Bideford; Miss H. Straker-Nesbit (T.T.C.) to Northwood College; Miss Mary Taylor (T.T.C.) to Elsted, Midhurst; Miss Jean Thompson (G.R.S.M.) to Twyford, Winchester; Miss Greta Tomlins (G.R.S.M.) to Homerton Training College; Miss Valerie White (G.R.S.M.) to Wisbech County School. Miss Elsa Kuttner to School House, Keswick, from September; Miss Joyce Bulstrode to Braybrooke School, Sevenoaks; Miss Mary Butter to The Dragon School, Oxford; Miss Louise Lamington to Clapham and Carlyle Secondary Schools; Miss Rosemary Fuller to Arley Castle, near Bewdley, Worcs.

PROVINCES

BATH. The Bath Philharmonic String Orchestra, at one of its concerts, played some compositions by Frank Tapp, formerly conductor of the Municipal Orchestra. The works were: "Five Cameos" for strings and several songs. On April 22 the Wessex Philharmonic Orchestra, under Mr. Reginald Goodall, gave two concerts at the Assembly Rooms. Mr. Léon Goossens took part in a Bach-Handel programme given at a lunch-hour concert in the Assembly Rooms on June 4, and the Philharmonic String Orchestra, on June 10, played Boughton's "Three Folk Dances" and works by Frank Bridge.

BIRMINGHAM. Professor Hely-Hutchinson and Dr. W. K. Stanton played Bach's concerto in C minor for two pianofortes at a Sunday evening concert given by the City Orchestra conducted by Mr. Leslie Heward. Dr. Stanton also played Bach's C major concerto at this concert. On March 16 Mr. Cyril Smith played Rachmaninoff's concerto in C minor. On April 1 at the Queen's College lunch-hour concert, Somervell's "Maud" cycle was sung, and Mr. Franz Reizenstein played his own Suite for piano. On April

22 Parry's Grand Duo for two pianofortes was played. At the Barton Institute on May 30 the Menges String Quartet played quartets by Frank Bridge in G minor and Hely-Hutchinson in E flat major.

BLACKBURN. "Hiawatha's Wedding Feast" was given at a concert of the Blackburn Music Society with the London Symphony Orchestra conducted by Mr. Richard Austin.

BLACKPOOL. Mr. Trefor Jones was the tenor soloist in a performance of "Elijah" given on March 6 by the Blackpool Philharmonic Society.

BOURNEMOUTH. The concerts given by the Wessex Philharmonic Orchestra (conductor Mr. Reginald Goodall), have continued through the summer months. On April 26 Mr. Kendall Taylor was the soloist; on May 3 Dr. Reginald Jacques conducted his orchestra in a Bach-Handel programme; on July 14 Miss Kathleen Long was the pianist and on July 21 Britten's violin concerto was played.

BRIGHTON. The Frank Bridge Society has given several concerts during the season. At the first concert Miss Kathleen Markwell joined Miss Antonia Butler in a performance of Bridge's violoncello sonata in D major; on March 1 Miss Pauline Juler and Mr. Howard Ferguson played a programme of music for piano and clarinet. Miss Kathleen Long and Mr. James Whitehead took part in a programme that included Bridge's Phantasy Trio, and the Whynvates String Quartet played his Phantasy string quartet. At a later concert Rubbra's sonata No. 2 for violin and piano was played by Mr. Albert Sammonds and Mr. Geoffrey Tankard.

BRISTOL. The following Collegians have taken part, either as performers or composers, in the Lunch-Hour concerts at Colston Hall: on February 21 Miss Thelma Reiss played Saint-Saëns' violoncello concerto in G minor; Mr. Frederick Riddle played Walton's viola concerto on February 28; Miss Beatrice Harrison played Elgar's violoncello concerto in E minor on March 7; on March 21 the Menges String Quartet played, and Miss Isolde Menges also played Bach's violin concerto in A minor; on April 4 Ireland's "London" Overture was performed; on May 2 Mr. Angus Morrison played Walton's Sinfonia Concertante for piano and on May 16 Mr. Cyril Smith played Rachmaninoff's Rhapsody on a Theme by Paganini. Sir Adrian Boult, Mr. Constant Lambert and Mr. Leslie Heward have been among the conductors. At a special concert on March 14 Rubbra's third symphony was conducted by Sir Adrian Boult; on May 16, at the first of three concerts for the Red Cross, works by Ireland and Moran were performed. Britten's violin concerto and Goossens's concerto for double string orchestra have been played at concerts under the auspices of the Contemporary Music Society; and on June 13, at a concert conducted by Mr. Constant Lambert, the concerto by Ravel for left hand only was played by Mr. Douglas Fox.

CAMBRIDGE. Britten's "Simple Symphony" was played by the Boyd Neel Orchestra at their concert in February; on March 3 the London Philharmonic Orchestra under Sir Adrian Boult gave a concert which included Vaughan Williams's "London" Symphony and Brahms's piano concerto in B flat played by Mr. Angus Morrison. At the first war-time concert of the term Mr. Albert Sammons and Miss Kathleen Long played sonatas for violin and piano; Mr. Lionel Tertis gave a recital of viola music at the Music School; and on June 8 the University Musical Society, conducted by Dr. Patrick Hadley, gave Beethoven's Mass in D, Mr. William Parsons being the bass soloist. Mr. Parsons was also one of the soloists in the performance by the Philharmonic Society of Haydn's "Creation."

DERBY. Coleridge Taylor's "Hiawatha" was performed by the Derby Choral Society early in the year.

DORKING. Dr. Vaughan Williams conducted performances of "Messiah" on two successive Saturday afternoons during the Leith Hill Festival. Miss Mabel Ritchie was one of the soloists.

GAINSBOROUGH. Bainton's "Song of Freedom and Joy," Dyson's "Three Songs of Praise" and Vaughan Williams's "Six Choral Songs to be sung in Time of War" were sung by the St. John's Choral Society on April 20.

GLASGOW. On March 8 Miss Vera Canning took part in a programme which included Frank Bridge's *Phantasy* trio.

GRIMSBY. Dr. Vaughan Williams's arrangement of "Greensleeves" and his Overture to "The Wasps" were played at the concerts given at Central Hall on July 12 by the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent.

GUILDFORD. At the 150th concert of the Guildford Symphony Orchestra on April 3, Mr. George Baker sang Stanford's "Songs of the Sea" and "Songs of the Fleet."

HAYWARD'S HEATH. A Festal Evensong in the Parish Church on May 28 included Stanford's setting of Psalm 150 and Henry Ley's "Let all the world."

HEREFORD. On September 8 a choral and orchestral concert was given at the Hereford Training College by Worcestershire teachers attending a short course there, with the help of amateur singers and players from Hereford. Mr. Arnold Foster conducted. The programme included part-songs by Charles Wood and Hely-Hutchinson, and Vaughan Williams's *Fantasia* on "Greensleeves."

HEXHAM. At a recital of Church Music on May 18 in the Abbey the following works were performed—Stanford's setting of the Magnificat and "O Living Will," and Alcock's Introduction and Passacaglia for organ.

LEEDS. Service settings by Alcock and Stanford, Stanford's anthem "The Lord is my Shepherd" Holst's "Lord Who hast made us for Thine own" and Parry's "Blest Pair of Sirens" were included in the music sung at the centenary festival of Leeds Parish Church.

LIVERPOOL. At a Rodewald Society Concert Ireland's *Phantasy* Trio was played.

MANCHESTER. A sonata in E minor for violoncello and piano by H. Procter Gregg was performed at a Tuesday midday concert on March 11; the composer played the pianoforte part.

NORWICH. The Whinyates String Quartet played at the monthly concert of the Norfolk Rural Music School on March 1. Dr. Maddern Williams conducted the Good Friday performance of "Messiah." The Norwich Philharmonic Society has celebrated its centenary this year. Among the works performed by the Society in recent years have been Bliss's "Morning Heroes," Patrick Hadley's "La belle dame sans merci" and "Mariana and the moated Grange," Moeran's "Nocturne," Charles Wood's eight part motet "O King most high," Leslie Woodgate's "A Song of Joy" and Vaughan Williams's "Sea Symphony," "Tudor Portraits" and *Benedicite*. At the Society's concert on June 29 Miss Kathleen Long was the soloist.

NOTTINGHAM. Holst's "St. Paul's Suite" was played at a meeting of the Music Club.

OXFORD. Robin Milford's Suite for oboe and strings was played at the Keble College Musical Society's concert on February 27. On March 6 the Oxford Orchestral Society gave a concert under Dr. Thomas Armstrong, the programme of which included Vaughan Williams's "Job" and a performance by Mr. Frank Merrick of Brahms's first piano concerto. Mr. Sydney Beer conducted a programme by the Oxford Philharmonic Society. A concert which included Vaughan Williams's "Serenade to Music," was given by the Oxford Bach Choir and Orchestral Society conducted by Dr. Armstrong. A Memorial Concert to Sir Donald Tovey was given in the Chapel of Lady Margaret Hall on May 30. Among the works sung were Tovey's "Lyke-Wake Dirge" and his tune to "Lead, kindly Light." The programme ended with Stanford's "Heracles." Miss Mabel Ritchie, Mr. Arnold Goldsbrough and Mr. James Whitehead took part in the Purcell concert at the Town Hall on June 11. At a concert given by the Oxford String Players at Keble College Chapel on Sunday, July 27, the programme included Three Pieces for strings with organ by Thomas Dunhill (written for the Gloucester Festival of 1925) which were conducted by the composer.

PORTSMOUTH. The artists performing at the lunch-time concerts have included the following Collegians: Mr. Norman Notley (baritone), Miss Nora Grünh (soprano), Mr. James Phillips (violin-cello) and Mr. Howard Ferguson (piano-forte).

READING. The University Choral Society under the direction of Dr. Thornton Lofthouse, sang the first part of Bach's St. Matthew Passion on May 24. Miss May Bartlett was one of the soloists, and Dr. Osborne Peasgood was at the organ. On June 26 an Orchestral Serenade was given by the University Orchestra. Dr. Lofthouse conducted, and among the works played was Butterworth's Idyll "The Banks of green Willow."

RETFORD. Mr. Benjamin Angwin gave three lecture-recitals during February and March under the auspices of the Notts Education Committee. Composers discussed at the lectures were Mozart, Tschai-kovsky and Richard Strauss.

SALTAIRE. The choir of the Methodist Church has performed Parry's "The Pied Piper."

WINCHESTER. "The Lark ascending" by Vaughan Williams was played by Miss Jelly d'Aranyi at a recital in Winchester Cathedral. Motets by Charles Wood were sung, and Dr. Harold Rhodes accompanied. A recital of music for string orchestra was given in the Cathedral on July 9, conducted by Mr. John Sealey with Dr. Rhodes at the piano. At a recital of motets and anthems in the Cathedral on July 20, Dr. Rhodes was one of the conductors and Stanford's motet "Beati quorum via est" was among the works sung.

WINDSOR. The Annual Festival of Church Music was held on July 21 in St. George's Chapel under the direction of Dr. W. H. Harris. The programme included the following anthems: Harris's "Blessed are the poor in spirit," Rootham's "Hear the voice and prayer" and Stanford's "Lo I raise up that bitter and hasty nation." The last anthem was composed in 1915 but was not published till 1939. The Festival concluded with an organ recital given in the evening by Dr. Harris.

YORK. On May 11 Miss Iris Lemare, with her orchestra, assembled and conducted a number of rural choirs, thus giving them the experience and delight of singing with orchestral accompaniment.

OLD MUSIC WITH OLD INSTRUMENTS. The artists who give these concerts—(they include Miss Cicely Arnold and Mr. Marshall Johnson)—have had a busy three months. Concerts organised by groups of schools co-operating in different neighbourhoods, each of the schools acting in turn as host, have been a new feature in their work. In every case the concert has been attended by the County Director of Education. In this way, concerts have been given at High Wycombe, Oxford, Devizes, Reading, Woking, Aylesbury, Wendover and Chipping Norton. Miss Edith Lake has now joined the group of artists as a gamba player.

Miss Audrey Piggett gave a series of concerts during April with Mr. Herbert Sumsion, visiting Ashton Keynes, Swindon, Liddington, Newnham (Glos.), and Tewkesbury. In May she played at concerts in Lydney, Westbury-on-Severn, Bromyard Church, Kington, Leominster Abbey, Presteigne and Pershore. On June 14 she gave a recital at Bishop Backal's School, Exeter; on June 15 she performed Dunhill's "Capricious Variations for 'cello and orchestra at the Pavilion, Torquay; and on June 28 gave a recital at the Osborne Hotel, Torquay. She played at Carnegie Trust Concerts for L.C.C. schools on July 2-3 at Wellington, Bishops Lydeard and Taunton, when Miss Margaret Bissett and Miss Dorothea Aspinall were also among the artists; on July 22 she played at L.C.C. concerts to schools in Penzance; and on July 23, 24, 25, 26 and 27 she played at C.E.M.A. concerts in Wadebridge Town Hall, Bude Parish Church, Llanteglos Church, Camelford, Truro Cathedral, and St. Columb, Cornwall.

Dame Myra Hess was the soloist and Mr. Richard Austin the conductor in the concert tour given by the London Symphony Orchestra during May. Edinburgh, Aberdeen, Dundee, Glasgow, Middlesborough and Sheffield were visited.

Miss Ruth Pearl is the leader of the Severn Counties Orchestra which has given concerts in Worcester, Broadway, Stourbridge, Kidderminster, Malvern and Cheltenham during April. Miss Pearl is also the solo violinist at these concerts.

Norman Denuth's Ballet "Planetomania," composed for the International Ballet, was performed by that company during a tour which covered Glasgow, Edinburgh, Manchester, Liverpool, Nottingham, Bradford, Birmingham and Brighton, commencing May 41. The Ballet was usually conducted by Mr. Julian Clifford, but the composer conducted the performance at Brighton on July 11.

Mr. Frank Merrick gave a piano recital at the Guildhall, Salisbury, on April 17. Other concert appearances of his include Sonata recitals at Liverpool, June 11, and Salisbury, June 26; the "People's Concert" in the Philharmonic Hall, Liverpool, on July 5, at which he played Beethoven's piano concerto in C major; and the National Gallery concert, London, on July 28.

SCHOOL MUSIC

ETON. The music performed at the school concert included part-songs by Charles Wood. A recital for violin and piano was given by Mr. Loris Blofeld and Miss Vera Maconochie. On June 4 the London Symphony Orchestra, conducted by Sir Adrian Boult, gave a concert in the School Hall, when Dr. Ley was the soloist in Mozart's piano concerto in D minor.

HARROW. On July 5 Mr. Keith Falkner judged the school competition in connection with the Sichel solo-singing prize.

QUINDLE. Concerts have included a piano recital by Mr. Kendall Taylor, and performances of the Handel-Lambert piano concerto and the March from Holst's Suite in F for military band.

WESTMINSTER. Westminster School, evacuated to Bromyard in Worcestershire, is settled in five houses about five miles apart from one another. Mr. Arnold Foster has assembled a "nicely balanced little choir of 58 voices" consisting of ladies of the district for sopranos and altos and elder boys and masters of the school for tenors and basses. On June 1 this choir, under Mr. Forster's direction, gave a festival concert in Bromyard Church; the programme comprised works by Dyson, Holst and Vaughan Williams. Mr. Foster writes "The Church was full and the many letters I have received show how much people are starved for music in these times and places." On July 27, in the Perrins Hall, Royal Grammar School, Worcester, a concert was given by the Westminster School and Whitbourne Choral Society and Orchestra, conducted by Mr. Arnold Foster. The programme included Folk Songs in arrangements by Arnold Foster and R. O. Morris, and works by Vaughan Williams, Holst, and Herbert Howells.

ABROAD

CANADA.

Miss Suzan Turner has been touring Canada and has also appeared in New York with Mr. Maurice Colbourne and Mr. Barry Jones, playing various parts which have included the Spanish widow in "Geneva," Mrs. Cromwell in "Charles the First" and the singing part of Sherah in "Tobias and the Angel."

Armstrong Gibbs's Suite "Peacock Pie" was played at a Sunday concert in March in Saskatchewan by the Saskatoon Symphony Orchestra.

AFRICA.

BLOEMFONTEIN. Miss G. and Miss M. Hobday took part in a performance of Beethoven's pianoforte trio in C minor at a concert of the Bloemfontein Music Club on April 2.

LAGOS. At Lagos Cathedral on March 28 the choir gave a memorial concert of Walford Davies's music. The works performed included several anthems, hymns and chants, and the "Solemn Melody." The Bishop of Lagos gave an address.

AMERICA. Mrs. Alec Kerr (Jessica Gordon) and Mrs. Yates (Marjorie Marsh) gave, on August 6, a Recital of Violin and Piano music at Princetown, Massachusetts, in aid of the "Myra Hess Fund" for distressed British musicians. The programme included, besides examples of the classics, the Suite for piano "A Fairy Tale" by Frank Bridge, and "The Cloths of Heaven" by Thomas Dunhill, arranged as a violin solo.

AUSTRALIA.

MELBOURNE. Just as the Magazine is going to press a most interesting letter has been received by the Hon. Secretary from Miss Elizabeth Campbell, in which she says: "We have had no artists from abroad this season for the celebrity concerts and therefore we have heard some of our own artists who are really good. We have so far no "black-out" and no bombs. We are aware here that we live in Paradise. We glory to think we are part of Great Britain—the Grandest of the Grand. I think of you and our beloved glorious Motherland always and pray God you may be preserved to come through this "hell" and bring God's blessing of peace and justice to the world. Mr. Churchill's broadcasts just thrill us here and make us realise more and more what our loved Motherland expects from us. She will get it all." Miss Campbell goes on to describe a trip she recently made with her brother stalking and photographing lyre birds, and the Magazine hopes to be allowed to print her account of this in the next number.

GRAMOPHONE RECORDS

H.M.V. Tschaikovsky's "Romeo and Juliet" conducted by Constant Lambert. Sibelius's "Finlandia" and "The Fire Music" from the end of "Die Walküre" by the Philadelphia Orchestra under Stokowski.

COLUMBIA. Sibelius's "Rakostava" conducted by Leslie Heward. E. J. Moeran's string trio in which Mr. Frederick Riddle (viola) is one of the players.

DECCA. Dvorak's sextet in A minor played by the Menges Sextet.

MARRIAGES

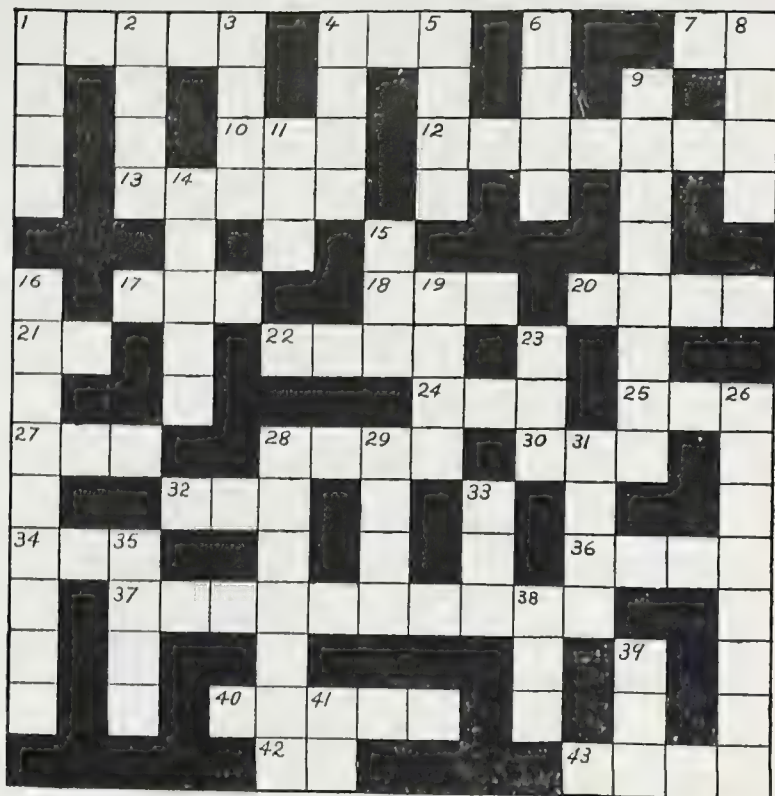
MENZIES—SAUNDERS. On May 10, 1941, at St. Michael's College, Tenbury, Maxwell Menzies to Rosamond Saunders.

GREENWOOD—BUTLER. On August 19, 1941, at Christ Church, Kensington, Norman, son of the late Mr. F. J. Greenwood, of Radlett, and of Mrs. Greenwood, 2 Lansdowne Crescent, W.11, to Antonia, daughter of Mr. and Mrs. Hugh Butler, 8 Palliser Court, W.14.

McBREDIE—McKEOWN. On April 5, 1941, at West Avenue Church, Gosforth, Newcastle-on-Tyne, Alexander McBredie to Eileen, second daughter of Mrs. Henrietta McKeown and the late William McKeown, of 18 Hawthorn Road, Gosforth, Newcastle-on-Tyne.

WILLIAMS—ANGUS. In August, 1941, at Streatham, Norman L. Williams to Elsie Angus.

THE R.C.M. CROSSWORD PUZZLE



ACROSS

1. This article of furniture sings if curtailed
4. Take an article from an operatic heroine
7. Two notes for a sailor. [to get help.
10. The heavy part of 9.
12. A good one is needed on the high seas (or
13. Part of 18. [to get the high C's!).
17. Reverse a card game for a wind player.
18. Part of an opera one does not want to see a prima donna do at a concert.
20. 28 down sang to this.
21. Dynamic direction that sounds like
22. A sound reflection. [to get help.
24. An inhabitant of Shropshire? [eighty.
25. Your flocks may ---- (Purcell)
27. Wagnerian heroine found in twelve various operas.
28. "Whoever was foolish, we were ----" (Parry's English Lyrics).
30. A minor triad that often takes a trick
32. This appears once in a clue.
34. A famous peal of bells.
36. "By heavy beasts the ground is ----" (Citation).
37. Might be a meteorological cynicism about the English summer! (3 words).
40. "Papa" might be handy.
42. Initials of light opera referred to in 11
43. Insane character in one of Purcell's songs.

DOWN

1. "We'll — them up the Channel" (Songs of the Sea).
2. "Thy — are all broken" (Parry's English Lyrics).

3. The pitch of this might be E in spite of the suggestion to the contrary.
4. An 18th Century composer might be near.
5. "And — the shepherd blows his nail" (Parry's English Lyrics).
6. Tannhäuser journeyed thither.
8. Suggests a deep draught for a singer.
9. Ben at Rio might be a singer.
11. End of 9 and beginning of 37.
14. Sound in French anti-aircraft guns.
15. The first letter of this is the pitch of it in the key of C.
16. Not one of the finest composers but his end was great.
19. A royal patron of three string players.
23. "As once on — dancing" (Purcell).
26. Epithet for some of Mendelssohn's songs.
28. An operatic character that looks like two animals.
29. Grieg wrote a song about this dying singer.
31. "From a — window" (Parry's English Lyrics).
35. Article of furniture mentioned in Purcell's "Evening Hymn."
35. Reverse the movement of a river to show a great song writer
38. This might be 8.
39. The golfer finds something to interest him in the coloratura soprano's ornate embellishments.
41. This omen may be found in a light opera by Edward German.

DAWSON FREER.

REVIEWS

MUSIC

SONATA IN F MINOR FOR PIANOFORTE. By Howard Ferguson. Boosey and Hawkes, Ltd., 1940. 6/-.

As this work has been analysed in some detail more than once already it seems undesirable to cover the same ground again, and it may therefore be of more service if a few descriptive comments are offered. If these contain references to other works they will be made in the hope of suggesting what manner of music is under consideration and in no case imply undue resemblance. The Sonata, dedicated to the memory of Harold Samuel, is fundamentally and persistently tragic. In this it is like a famous work in memory of another great artist, Tschaikowski's Trio in A minor, though there the mourning is relieved by a greater number of contrasting emotions. The opening bursts forth in wild fury and may rouse memories of G. F. Watts' fourth and last portrayal of Love barring the door against Death in which Love is madly raging against the irresistible foe. It may also remind one of the striking two-pianoforte introduction which was played before the curtain rose on Eugene O'Neill's "Mourning becomes Elektra" in which the clashing discords make the impression of a ruthless and malevolent Fate hounding on the characters of the play to their terrible doom. That is one of the most appropriate pieces of theatre music you could hope to hear outside the realm of Opera (if it is possible to judge by one hearing and never a sight of the pages) and its mood, however different in some respects, is certainly related both technically and emotionally to that of the Sonata opening.

Of course it is of set purpose that Howard Ferguson's contrasting moods are few and he shows a corresponding economy in other directions. The thematic material is limited enough to bring to mind that extreme (though also supreme) example of parsimony, the first movement of Beethoven's fifth Symphony, and the figures of accompaniment are also more limited than is usual in typical pianoforte writing. But these self-imposed restrictions (emotional, thematic and textural) do achieve their object and work together for the good of the general effect, however unwise it might be to imitate them without considerable caution.

When the mood of high tragedy is relaxed the alleviation is brought about by spells of tranquillity and meditation wherein there are even hints of idyllic happiness, brief enough in the second subject of the first movement but more pronounced and enduring in the second movement. The tragic sections themselves are sometimes feverishly energetic as in the *Allegro inquieto* of the first movement which moves forward with a heroic and at the same time waltzing stride, and the *Coda* of the *Finale*. The character of the last-named may be partly divined if it is claimed that the swirling 6/8 passage with which it begins has something of the desperation of the last section of Chopin's F minor Ballad, of the mystery of the same composer's B flat minor Sonata *Finale* and of the picturesque effect of dust-storms in Brahms' "One thing befalleth the beasts and the sons of men."

It will thus have been gathered that the Sonata is not in any way a portrait of the genial and richly-gifted Harold Samuel (who has meant so much to the College and the Collegians as a student, a teacher, a player and a friend) but rather an impassioned lament for his loss.

F.M.

THY ROCK AND SHIELD I'LL BE. By J. S. Bach. Arranged, with English words, by Emily Daymond. Oxford University Press. 1/-.

According to a note by Dr. Daymond, this Aria occurs in the *Dramma per musica* "Angenehmes Wiederan," much of the music of which was later transferred to the Church Cantata "Freue dich, erlöste Schar."

This is a welcome addition to the Oxford Series of Bach Arias and affords fresh evidence of Dr. Daymond's skill in arranging a musicianly and practical pianoforte accompaniment and providing a sensible and singable English translation of the words. The Aria is suitable for either Contralto or Bass voice and is a fine example of Bach in his vigorous and masculine mood.

THE LORD IS MY SHEPHERD. Anthem for S.A.T.B. and organ, by Jasper Rooper. Oxford University Press. 4d.

This is a carefully-wrought and unconventional setting of the well-known 23rd Psalm (Authorised Version). The unconventionality is however by no means forced and the music bears the stamp of complete sincerity. The verbal rhythms are scrupulously observed, and this results in many changes of time-signature which should however present little difficulty to a modern choir. The final sentence "and I will dwell in the house of the Lord for ever" is set in free polyphony for the voices with an independent organ part which is most effective, and rounds off well a little work which is full of interesting and arresting harmonic colouring. Organists and choir-masters who are in search of something off the beaten track will find in this anthem what they are looking for, and will find in it too an excellent test of their choir's musical intelligence and imagination. It is the sort of work which will "grow on" the singers and will find them keener at each practice to do it justice.

G.J.

PHILHARMONIC VARIATIONS FOR VIOLONCELLO AND ORCHESTRA. By Haydn Wood. Reduction for Violoncello and Piano. Hawkes and Son. 6/- net.

This is a well-planned and well-proportioned work for 'cello and orchestra which should prove a most useful addition to the 'cellist's repertory. It is extremely well written for the solo instrument and, though not lacking in brilliance, demands few of the technical gymnastics and none of the acrobatics which are necessary in the performance of some modern works. Furthermore, the climaxes in the solo part lie in the most effective and "telling" register of the instrument, which should result in a satisfactory balance of tone between 'cello and orchestra even in forte passages, without undue exertion on the part of the soloist! But is the cadenza wisely placed? As it stands does it not detract from the hearer's impression of the work as a whole? The Variations take about 18 minutes in performance, and there is an excellent piano transcription of the orchestral part.

A.P.

SIX SIMPLE TUNES FOR VIOLIN AND PIANO. By David Moule Evans. Stainer and Bell Ltd. Price 1/-.

Dr. Evans's six tunes are attractively written, and elementary violin and piano players will find them an excellent introduction to ensemble playing. The violin part can be played throughout in the first position although alternative fingerings are given and the piano part lies well under the hands, octaves being very sparingly used. All speed indications are given in English.

I. A SKIPPING TUNE. This is a lively rhythmic piece to be played lightly and fairly quickly, introducing simple staccato bowing; the phrasing is clear-cut.

II. THE FIELD PATH is a legato piece requiring good two-part sustained playing from the pianist and neat crossing of strings from the violinist.

III. THE DORRING ROUND has a brisk country-dance-tune atmosphere.

IV. PAVAN. There is a stately melody for the violin enhanced by a quiet piano accompaniment with the traditional drum-rhythm sustained throughout in the bass.

V. VALSETTE is a quiet, graceful piece, more difficult than the previous ones; greater bow-control is needed and intonation is less easy for the violinist. Pedalling is introduced on the piano.

VI. JIG. A jolly tune with a good rhythmic accompaniment. Double open strings are used to good effect and the rising figures in the piano part, with pizzicato accompaniment on the violin, make a delightful ending to the Jig as well as to the whole group which could well be treated as a suite.

FREDA DINN.

THE ROYAL COLLEGIAN AT HOME

LIST OF NEW PUPILS ADMITTED TO COLLEGE

CHRISTMAS TERM, 1941

Andrew, Patricia J.	Hastings, Eric G.	Pavey, Sidney H.
Ashcroft, Leila M.	Heselton, Ruth	Pearman, Diana F.
Bett, Jacqueline	Hewitt, Margaret	Pinchin, Fay R.
Boyd, David T.	Hull, Thomas W.	Platt, Peter
Brown, Eileen M.	Ingram, Leslie B.	Priestley, Mary S.
Bergum, Olive M.	Ireland, Patrick W.	Richardson, E. G.
Burne-Jones, Robert A.	Jones, Audrey M.	Roberts, Winifred
Capon, Laurence C.	Jones, Joan M.	Robinson, Gwendoline
Clasby, Thomas	Keogh, Veronica	Rolph, Frank S.
D'Amato, Pamela	Kidd, Grace D.	Rosenbaum, Suzanne
Dalwood, Ernest R.	Kimber, Alan P.	Ross, Colin A. C.
Dring, Madeleine W.	Lang, Josephine B.	Smeaton, Adam
Feliks, Manfred	Lawrence, David R.	Smith, Peter
Fenton, Deirdre C.	Lennox, George W.	Suessman, Heinz
Flanagan, Deirdre M.	Lewis, Ruth C.	Spero, Carol M.
Fleischer, Elgar	Liston, Aiden P.	Swinbanks, James F.
Foster, Christopher	Lodwig, Doris	Tate, Bert A.
Gaillet, Yona	Loeser, Brigitte D.	Thorpe, Hilda M.
Gauntlett, Pamela	Lykiardopulo, Dina	Tointon, Audrey C.
Gleadowe, Teresa	McGavin, Andrew J.	Turkova, Jutta
Griffin, Muriel	Mackenzie, Evelyn M.	Waterhouse, Norah J.
Griffith, Margaret H.	Makins, Madeleine M.	Watson, Joan
Grook, Michael	Marshall, Laura B.	Watts, Jean M.
Haines, Clifford L.	Meek, Maurice J.	Withers Elisabeth M.
Hall, Yvonne M.	O'Loughlin, James L.	Wood, Denis E.
Hamburger, Paul	O'Neill, Bernard O.	Wood, Eileen M.
Harris, Joan R.		

STUDENT ACTIVITIES

MUSICAL BEE

The Imperial College of Science challenged the R.C.M. to a Musical Bee which took place on 22nd May and was held at the Imperial College Union. It is to be regretted that the R.C.M. team (Frank Spencer, K. Emrys-Roberts, Francis Jeffries, L. Lopes-Salzedo and Michael Tillet) was unsuccessful—much to the delight of our challengers! It has to be realised that it was extremely difficult for both sides to choose a suitable standard of the parts of works to be played and the Imperial College is to be congratulated on the thought and care which had been taken over their choice of examples. The audience was large and most appreciative. We were very grateful to Dr. Wilson of the School of Mines for conducting the proceedings in such a genial manner. It is to be hoped that there will be many more such competitions between the R.C.M. and its neighbours.

DANCES

Two Dances were held during the course of the term, on 5th June and 16th July, with the object of raising funds for a table-tennis equipment. Both dances were well attended and very much enjoyed. The Cabaret items provided great amusement, and we are very grateful to Alex Lindsay and his Band for their stimulating rhythms. The total realised was £3 3s. 4d. It is to be hoped that the provision of table-tennis equipment will enable the R.C.M. to practise in order to reverse the result of their last table-tennis tournament against the Royal Academy held at the end of June.

LINDSAY ROWLAND.

R.C.M. CHRISTIAN UNION (BRANCH OF L.I.F.C.U.)

The chief item of news of the R.C.M. Branch of the L.I.F.C.U. is the greatly blessed Week-end House Party we had last term at Seer Green, which was run on the same lines as Haslemere of previous years. There

were fourteen of us; the speaker was Mr. Derek Kidner who used to be a student at College. We were all helped tremendously by his talks.

This term we are hoping to carry on fortnightly meetings, and trust that many students may attend, and thereby find help to meet the needs of these trying times.

rita VERNON, *President.*

COLLEGE CONCERTS

TUESDAY, 3rd JUNE (Second Orchestra)

- OVERTURE Midsummer Night's Dream Mendelssohn
Conductor: JUDITH HERWALD, A.R.C.M. (Carlotta Rowe Scholar)
- CONCERTO for Piano and Orchestra, in A major (K.488) Mozart
MARGARET MURRAY, A.R.C.M.
Conductors:
1. DR. GORDON JACOB; 2 and 3. VIOLET KEWISH, A.R.C.M. (Julian Clifford Exhibitioner)
- ARIA Una donna a quindici anni (*Così fan tutte*) Mozart
ANITA COHEN (L.C.C. Scholar)
Conductor: JAMES BUCK, A.R.C.M.
- CONCERTO for Piano and Orchestra, in C minor, Op. 37 Beethoven
DOUGLAS HOORS (Carol Scholar)
Conductors:
1. GODFREY KNILLER, A.R.C.M. (Exhibitioner); 2 and 3. FRANK SPENCER, A.R.C.M.

WEDNESDAY, 11th JUNE (Chamber)

- PIANO SOLOS
a. Nocturne in A major John Field
b. Capriccio in G minor, Op. 116, No. 1 } Brahms
c. Intermezzo in E major, Op. 116, No. 1 }
STELLA GREEN, A.R.C.M. (Astor Exhibitioner)
- SONATA for Cello and Piano in D minor Caporale
PAMLA HIND (Dove Exhibitioner)
Accompanist: MARY VALENTINE, A.R.C.M. (Scholar)
- ARIA Dalla sua pace (*Don Giovanni*) Mozart
JAMES SPARKS
Accompanist: MARGUERITE REES
- HARP SOLOS
a. Arabesque York Bowen
b. Etude de concert Tournier
GLANIS FIELT, A.R.C.M. (Scholar)
- CONCERTO for Double Bass in A major Dragonetti-Nanny
ROY WATSON (Bruce Scholar)
Accompanist: BETTY MATTHEWS, A.R.C.M. (Exhibitioner)
- QUARTET for Oboe and Strings in F major (K.370) Mozart
JOHN WOLFF, A.R.C.M. (Astor Exhibitioner), JEAN LAYTON (Laura Clark Exhibitioner),
EVELYN PANDER (Esther Greg Exhibitioner), PENFLOPE SIMMS, A.R.C.M.

THURSDAY, 12th JUNE (First Orchestra)

- CONCERTSTÜCK for Piano and Orchestra Op. 92 Schumann
JOYCE BUSTRÖDE, A.R.C.M. (L.C.C. Scholar)
- ARIA Ah! fors' è lui (*La Traviata*) Verdi
KEITHRU SORRELL (Astor Exhibitioner)
- CONCERTO for Violin and Orchestra, in D major (K.218) Mozart
BETTY ROBY
- SYMPHONY No. 2 in D minor, Op. 70 Dvorák

Conductor: THE DIRECTOR

WEDNESDAY 18th JUNE (Chamber)

TWELVE STUDIES, Op. 25 *Chopin*
COLIN HORSLEY (Associated Board Scholar)

SUITE for Viola and Piano *Ernest Bloch*
MICHAEL THILFET, RUTH GIPPS, A.R.C.M. (Caird Scholar)

SONGS OF TRAVEL }
a. The Vagabond } *Vaughan Williams*
b. Bright is the ring of words }
c. The Roadside Fire }
THOMAS HENDERSON

Accompanist: MARGARET MILES

QUARTET for Flute and Strings, in D (K.285) *Mozart*
MADEAU STEWART, SHIREEN PANTHAKI (Associated Board Scholar)
PRUDENCE GAFFIKIN, MARGARET MURRAY, A.R.C.M.

WEDNESDAY, 25th JUNE, (Chamber)

THIRTEEN PRELUDES, Op. 28 *Chopin*
VIOLET KEWISH, A.R.C.M. (Julian Clifford Exhibitioner)

SONATA for Violin and Piano, in A major, Op. 47 ("Kreutzer") *Beethoven*
RUTH FOURMY, A.R.C.M. (Scholar) RUTH GIPPS, A.R.C.M. (Caird Scholar)

THREE SONGS from the Sea }
a. Where lies the land? } *Douglas Hoops*
b. Jan Caspar } (Student)
c. Evening }
DONALD MUNRO, A.R.C.M. (Grove Scholar)
Accompanist: DOUGLAS HOOPS (Caird Scholar)

STRING QUARTET in D minor (K.421) *Mozart*
LEONARD SALFEDO, JEAN WRIGHT (Associated Board Scholar)
ALEX LINDSAY, A.R.C.M. (Associated Board Scholar), PAMELA HIND (Dove Scholar)

WEDNESDAY, 2nd JULY (Chamber)

TRIO for Piano, Violin and Cello, in C major, Op. 87 *Brahms*
MARY VALENTINE, A.R.C.M. (Scholar), DESMOND MITCHELL (Gowland Harrison Scholar)
PAMELA HIND (Dove Scholar)

ARIA *Mozart*
L'Amoro (*Il Re Pastore*)
ESTHER DARLINGTON
Violin Obligato: JEAN LAYTON, A.R.C.M. (Laura Clark Exhibitioner)
Accompanist: MARGARET MILES

PIANO SOLOS }
a. Capriccio in F sharp minor, Op. 76, No. 1 } *Brahms*
b. Intermezzo in B flat major, Op. 76, No. 4 }
c. Capriccio in C sharp minor, Op. 76 No. 5 }
PHYLLIS HUNT (L.C.C. Scholar)

QUARTET for Piano and Strings, in E flat (K.493) *Mozart*
VIOLA TUCKER, A.R.C.M. (Hedley Satchell Scholar), MARJORIE MEAGHER (L.C.C. Scholar)
BARBARA GROOM (Scholar), THERESA WITTY (L.C.C. Scholar)

TUESDAY 8th JULY (Chamber)

QUARTET for Strings in D major, Op. 18, No. 3 *Beethoven*
JEAN LAYTON, A.R.C.M. (Laura Clark Exhibitioner), JOAN GIDDINS (Scholar)
EVELYN PANTER (Esther Greg Exhibitioner), PAMELA HIND (Dove Exhibitioner)

PIANO SONATA in F sharp major, Op. 78 *Beethoven*
WILFRID CRISP, A.R.C.M. (Wesley Exhibitioner)

SEPTET for Violin, Viola, Horn, Clarinet, Bassoon, Cello and Double Bass
in B flat major, Op. 20 *Beethoven*

JEAN LAYTON, A.R.C.M. (Laura Clark Exhibitioner), EVELYN PANTER (Esther Greg Exhibitioner)
LIVIA GOTTANZ (Edmund Grove Exhibitioner), MARION GREG, ANNE JOSEPH
PENILOPE SIMMS, A.R.C.M., ROY WATSON (Bruce Scholar)

TUESDAY, 15th JULY (Second Orchestra)

(Conducted by Dr. Gordon Jacob and members of the conducting class)

SYMPHONIC POEM Knight in Armour *Ruth Gipps* (Student)
Conductor: DR. GORDON JACOB

CONCERTO for Piano and Orchestra in D major *Haydn*
STELLA GREEN, A.R.C.M. (Astor Exhibitioner)

Conductors:

1, JAMES BUCK, A.R.C.M.; 2 and 3, GODFREY KNELLER, A.R.C.M. (Exhibitioner)

ARIA Non più di fiori (*La Clemenza di Tito*) Mozart
JOAN GRAY, A.R.C.M. (Leverhulme Exhibitioner)
Conductor: DR. GORDON JACOB

CONCERTO for Piano and Orchestra in A minor, Op. 16 Grieg
MARGARET HARMSWORTH, A.R.C.M. (Scholar)

Conductors:
1, JUDITH HERWALD, A.R.C.M. (Carlotta Rowe Scholar);
2 and 3, VIOLET KEWISH, A.P.C.M. (Julian Clifford Exhibitioner)

OVERTURE Manfred Schumann
Conductor: DR. GORDON JACOB

WEDNESDAY, 23rd JULY (Choral)

STABAT MATER Dvorák

For Soli, Chorus and Orchestra

Soloists: REBE EDMOND (Leverhulme Scholar), DONALD MUNRO (Grove Scholar)
Quartet: KETERAH SORRELL (Astor Exhibitioner), PEGGY HURD (L.C.C. Scholar)
ROBERT SCOTT, DONALD MUNRO (Grove Scholar)

BRANDENBURG CONCERTO No. 3 in G major for String Orchestra Bach

PASTORAL "Lie strewn the white flocks" Arthur Bliss

For Chorus, Mezzo-Soprano Solo, Solo Flute, Drums and String Orchestra
Soloists—Mezzo-Soprano: PEGGY HURD (L.C.C. Scholar); Flute: MADEAU STEWART;
Drums: K. EMRYS-ROBERTS

Conductor DR. REGINALD JACQUES, F.R.C.M.

THURSDAY, 24th JULY (First Orchestra)

CONCERTO for Violin and Orchestra in D major, Op. 61 Beethoven
JACYNTH HOLLAND, A.R.C.M.

SYMPHONY in G major George Dyson
Energico. Andante

VARIATIONS: Allegro risoluto — Poco adagio —
FINALE: Allegro assai — Andante.

Conductor: THE DIRECTOR

RECITALS

WEDNESDAY, 7th MAY

BETTY ROBAY — Violin

AND
COLIN HORSLEY (Associated Board Scholar) — Piano

SONATA in G major, Op. 58 Brahms
SONATA in A major, Op. 100 Brahms
SONATA in D minor, Op. 108 Brahms

WEDNESDAY, 14th MAY

REBE EDMOND (Leverhulme Scholar) — Contralto

AND
COLIN HORSLEY (Associated Board Scholar) — Piano

AND
JOAN BAKER (Leverhulme Scholar) — Piano

SONGS
a. Lungi dal caro bene Secchi
b. Selve amiche Caldara
c. Il segreto per esser felici Donizetti
d. Voce di donna o d'angelo Ponchielli

PIANO SOLOS Etudes Chopin
COLIN HORSLEY

SONGS
a. Lullaby Arnold Bax
b. Twilight E. T. Moeran
c. Full Moon Hugo Anson
d. Wind's Work Arthur Benjamin

PIANO SOLOS
a. Prelude in G sharp minor } Rachmaninoff
b. Humoresque }
c. Gigue from 5th French Suite Bach

JOAN BAKER

SONGS

- [illegible]

Accompanist: MARGARET PLUMMER

(The solo pianist originally announced for this recital was Violet Mellor. Owing to her sudden illness her place was taken at the last moment by Joan Baker and Colin Horsley).

WEDNESDAY, 21st MAY

RENÉE COHEN, A.R.C.M. (L.C.C. Scholar) — Violin

AND

KATHERINE ANGUS, A.R.C.M. (Astor Exhibitioner) - Piano

SONATA for Violin and Piano, in A major, Op. 100 Brahms

SONATA for Violin and Piano, in F major, Op. 24 Beethoven

SONATA for Violin and Piano, in A major César Franck

WEDNESDAY, 28th MAY

JOAN BAKER, A.R.C.M. (Leverhulme Scholar) — *Piano*

AND

KETURAH SORRELL. (Astor Exhibitioner) — *Soprano*

PIANO SOLO French Suite in G *Bach*

SONGS ...	a. The myrtle shade	}	Purcell	
	b. There's not a swain on the plain	... ..		
	c. Come per me sereno (<i>La Sonnambula</i>)	... ..		
				Belini

PIANO SOLO Sonata in B flat minor, Op. 35 Chopin

SONGS	a. Blessed hope, a Saviour is born	Bach
	(For Voice and String Quartet)	arr. Hugo Anson
	b. Sweet Bird (<i>Il Pensieroso</i>)	Handel
	(With Flute Obligato)	arr. H. R. Bishop
c. Charmant Oiseau (<i>La Perle du Brésil</i>)	Felicien David	
	(With Flute Obligato)	

PIANO SOLOS *a.* Prelude in E major, Op. 32, No. 3 ... }
b. Prelude in G sharp minor, Op. 32, No. 12 ... } ... *Rachmaninoff*
c. Humoresque, Op. 10, No. 5 ... }

SONGS ...	a. Where shall the lover rest?	Parry
	b. Lane o' the thrushes	Harley
	c. King David	Howells
	d. Indian Love Song	Delius
	e. The Wife of Bath (<i>Canterbury Pilgrims</i>)	Dyson

Accompanist: JOHN COOMBS, A.R.C.M. (L.C.C. Scholar)

Flute: MADEAU STEWART

Quartet: J. LAYTON, M. J. GIDDINS, E. PANTER, P. HIND

WEDNESDAY, 4th JUNE

RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar) -- *Piano*

8813

AND
PEGGY HURD (L.C.C. Scholar) - *Mezzo Soprano*

PIANO SONATA in D minor, Op. 31, No. 2 *Beethoven*

MÄDCHENLIEDER

(a) Ach! und du, mein kühles Wasser (from the Serbian)
(b) Am jüngsten Tag ich aufersteh (from the Italian)
(c) Stand das Mädchen, stand am Bergesabhang (from the Serbian)

(a) Immer leiser wird mein Schlummer
(b) Auf dem Kirchhofe
(c) Von ewige Liebe

... *Brahms*

ETUDE in E major, Op. 8, No. 5 ...)
ETUDE in D flat major, Op. 8, No. 10 ...) Scriabin

ETUDE in E major, Op. 8, No. 5
ETUDE in D flat major, Op. 8, No. 10
SONATA No. 4 in F sharp major, Op. 30

SONGS 11

(a) The Shepherd's Song	... ..	Elgar
(b) The Sky above the Roof	}	Vaughan Williams
(c) The Water Mill		Ireland
(d) Her Song		Stanford
(e) The Monkey's Carol	... ..	Granville Bantock
(f) A Feast of Lanterns	... ..

FANTASIA on Bizet's "Carmen" Busoni

Accompanist: JOAN COOMBES, A.R.C.M. (L.C.C. Scholar)

L.C.C. JUNIOR EXHIBITIONERS' CONCERT

THURSDAY, 26th JUNE

PIANO DUET	Waltz	W. Carroll
	VALERIE HINCEY and ALAN FOWLER (E. Yarrow)	
PIANO SOLO	Forget-me-not	arr. F. Haywood
	TIM O'CONNOR (M. Hutchinson)	
PIANO SOLO	Rustic Dance	Hüntel
	BRIDGET SOUTER (I. Robinson)	
PIANO SOLO	Minuet	Markham Lee
	PAMELA SMYTHE (M. Burden)	
VIOLIN SOLO	Italian Melody	Donizetti (arr. de Bériot)
	NORMAN VERNIQUE (W. Whittingham)	
	Accompanist: *MARJORIE BEARMAN (M. Silver)	
PIANO SOLO	Peter Squirrel	T. Dunhill
	VIVIANNE TRULOVF (M. Burden)	
PIANO SOLOS	a. Dance b. Folk Song	N. O'Neill
	OLIVE GREEN (P. Bunt)	
PIANO SOLO	Study in C	Czerny
	VALERIE HINCEY (E. Yarrow)	
PIANO DUET	March	P. Zilcher
	ERICA JOY SMITH and BARBARA TOOKS (I. Robinson)	
CELLO SOLO	Bist du bei mir	Bach (arr. H. Cohen)
	PAMELA SOUTER (R. Spyer)	
PIANO SOLOS	a. In Harbour b. On the cliffs	Walter Carol
	JOSEPHINE MARTIN (M. Burden)	
PIANO SOLO	Rest under the trees	Christian Schäfer
	MARGARET O'CONNOR (E. Angus)	
VIOLIN SOLO	Sonata in F (last movement)	Handel
	BERNARD NEWLAND (W. Whittingham)	
PIANO SOLOS	a. Horns of Eiland b. Study in G	D. Pilling Gurlitt
	JANET DELAHAYE (C. Bewick)	
PIANO SOLOS	a. Study in C b. The wild horseman	Bergmüller Schumann
	PAMELA HYDE (I. Robinson)	
VIOLIN SOLO	Schuler Konzert (slow movement)	F. Seitz
	GEORGE WEISS (2nd Study: L. Rowland)	
PIANO SOLOS	a. Once March b. Courante in F	H. Howells Handel
	ERIC HASTINGS (2nd Study: M. Hutchinson)	
PIANO SOLO	Sonata in F minor (first movement)	Beethoven
	MAURICE MEEK (2nd Study: F. Shreeves)	
PIANO DUETS	Duets for Children	W. Walton
	MARGARET ANDREWS (J. Thompson) and BETTY WOOD (J. Rimmer)	
PIANO SOLO	Six Ecossaises	Beethoven
	JOAN DEAR (M. Hutchinson)	
PIANO SOLO	Sonata in C (second movement)	Mozart
	JOYCE SCHOFIELD (P. Bunt)	
SONATA in B flat for Violin and Piano (slow movement)		Mozart
	FREDERICK WEHL (L. Rowland) and ROBERT WEHL (C. Farrington)	
PIANO SOLO	Impromptu in A flat	Schubert
	CORA LINSDALE (E. Lacey)	
PIANO SOLO	Waltz in A flat	Chopin
	RUTH HEATH (J. Thompson)	
FLUTE SOLO	Andante in C	Mozart
	PAT SOUTER (J. Rimmer)	
PIANO DUET	Sheep may safely graze	Bach (arr. M. Howe)
	LILY JOSEY and DUPRE COLLINS (J. Coombes)	

TUESDAY, 22nd JULY

(SPECIAL TALENT PUPILS, CHOIR AND ORCHESTRA)

- THE CHOIR ... (a) The Countryman ... *Peter Warlock*
 Conductor: I. ROBINSON
 Accompanist: J. COOMBS
 (b) Meg Merrilies ... *Stanford*
 Conductor: A. H. COHEN
 Accompanist: C. J. BEWICK
- DUET for two Pianos ... Carillon ... *Bizet*
Arranged by Brian Easdale
 JOSE BEWICK and JOYCE WILKINS (C. Farrington)
- VIOLIN SOLOS ... a. Gavotte ... *Rameau*
 b. Hornpipe ... *Percell*
 MARY ADAMS (E. Leyshon)
 Accompanist: MARGARET HERMITAGE (E. Leyshon)
- PIANO SOLO ... Andante ... *Mozart*
 SHEILA HINE (M. Silver)
- PIANO SOLO ... Waltz in E flat ... *Beethoven*
 MARJORIE BEARMAN (M. Silver)
- CELLO SOLO ... Sonata (first two movements) ... *De Fesch*
 SASHA ROBBINS (Ivor James)
 Accompanist: MARGARET HERMITAGE
- CONCERTO in E flat for two Pianos and Orchestra ... *Mozart*
 PATRICIA JOLLEY and BEKYI HUNT (M. Silver)
 Conductor: M. SILVER
- PIANO SOLO ... Doctor Gradus ad Parnassum ... *Debussy*
 MICHAEL MATTHEWS (C. Farrington)
- VIOLIN SOLO ... Rondo ... *Mozart*
 HUGH BEAN (F. Dinn)
 Accompanist: M. PLUMMER
- PIANO SOLO ... Gigue in B flat ... *Bach*
 PEGGY HOPKINS (M. Silver)
- VIOLIN SOLO ... Concerto in D major ... *Mozart*
 TESSA ROBBINS (E. Leyshon)
 Accompanist: MICHAEL MATTHEWS (C. Farrington)
- PIANO SOLOS ... (a) Prelude in G major } *Chopin*
 (b) Prelude in G minor }
 (c) Prelude in F major }
 HENRY VINCENT (L. Gaskell)
- THE ORCHESTRA ... Three Fantastic Fairy Tales ... *Pachulski*
Orchestrated by Constance Farrington
 Conductor: C. FARRINGTON
- FLUTE SOLO ... Sonata No. 5 ... *Handel*
 NORMAN MYCHREST (Charles Souper)
 Accompanist: MARGARET HERMITAGE (E. Leyshon)
- PIANO SOLO ... Sonata in A, Op. 120 (3rd movement) ... *Schubert*
 RUTH LEWIS (L. Gaskell)
- CONCERTO for Violin in A (1st movement) ... *Mozart*
 DENNIS WOOD (F. Dinn)
 Accompanist: J. COOMBS
- PIANO SOLO ... Elegie ... *Rachmaninoff*
 MADEIRNE DRING (L. Gaskell)
- VIOLA SOLO ... Rhapsody ... *W. H. Reed*
 MAURICE MEER (F. Dinn)
 Accompanist: RUTH LEWIS (L. Gaskell)
- CONCERTO in G for Piano and Orchestra (3rd movement) ... *Arne*
 GWEN ROBINSON (L. Gaskell)
- CONCERTO for Violin and Orchestra (2nd movement) ... *Mendelssohn*
 ERIC HASTINGS (E. Leyshon)
 Conductor: F. DINN
- DUET for two Pianos ... Waltz from Suite ... *Rachmaninoff*
 BRENDA FOWLER and BETTY SOUTHWOOD (C. Farrington)

SUITE for Orchestra Country Folk W. H. Reed
 (1st performance)
 (a) Searching for Lambs
 (b) The Carrion Crow
 (c) Waly, Waly
 (d) The Old Woman and The Pedlar
 Conductor: F. DINN

THE ORCHESTRA

1st Violins - Dennis Wood }	2nd Violins - Fred Buxton }	Flutes - - Norman Mylchreest
Eric Hastings }	David Katz }	Pat Souper
(Leaders)	(Leaders)	Oboe - - Brenda Fowler
Madeleine Dring	Norman Veronique	Clarinet - - Patricia Jolley
Paul Kimber	Marjorie Bearman	Bassoon - - John Aylett
Ivor Barter	Bernard Newland	Percussion :
George Weiss	L. Rowland	Tympani - Cora Linsdell
Tessa Robbin	Bridie McKeown	Bass Drum - Beryl Hunt
Mary Adams	W. Whittingham	Cymbals - Gwen Robinson
John Coulling	Viva Eckert	Triangle - Margaret Andrews
Hugh Bean	Sasha Robbins	Tambourine Robert Weill
Ruth Lewis	R. Spyer	
Violas - - Maurice Meek	Pamela Souper	
B. Groom	Double Bass E. Angus	
E. Lacey		

Piano : Henry Vincent ; Gwen Robinson

OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, 16th July, 1941, at 5 p.m. Conductor: Mr. Hermann Grunebaum, Hon. R.C.M.

" DON GIOVANNI " Mozart

Act II—Serenade and Scene

Don Giovanni	DENIS GONET
Masetto (a peasant)	THOMAS HENDERSON
Zerlina (his bride)	MARGARET JONES

" AIDA " Verdi

Act II, Scene I

Amneris (an Egyptian princess)	PEGGY HURD
Aida	SYLVIA NICHOLSON
(an Ethiopian princess, hostage at the Egyptian court)	

" IL TROVATORE " Verdi

Act II, Scene I—Azucena's monologue and narration

Azucena	REBE EDMOND
----------------	-------------

" THE BARBER OF SEVILLE " Rossini

Act II—Aria and Duet

Rosina	KETURAH SORRELL
Figaro	DENIS GONET

" CARMEN " Bizet

Act III—Card Trio

Frasquita	MARGARET JONES
Mercedes	JOAN GRAY
Carmen	REBE EDMOND

" RIGOLETTO " Verdi

Act III—Finale

Rigoletto (Jester to the Duke)	DENIS GONET
Gilda (his daughter)	KETURAH SORRELL
Monterone (a noble)	THOMAS HENDERSON

Produced by Miss SUSAN RICHMOND and Mr. HERMANN GRUNEBaum

At the Pianos: BETTY MATTHEWS and ANTHONY HOPKINS

Harp: GLENIS FLEET

DRAMA

Two private performances by the pupils of the Dramatic Class were given in the Parry Theatre on Wednesday, 9th July, 1941, at 2 and 5 p.m.

At 2 p.m.

" THE LONG CHRISTMAS DINNER " (*Thornton Wilder*)

Lucia Bayard	JOAN THOMPSON
Mother Bayard	PAMELA LARKIN
Roderick Bayard	DONALD MUNRO
Cousin Brandon	ALEX LINDSAY
Charles Bayard	NORMAN HEARN
Genevieve Bayard	MARJORIE MEAGHER
Leonora Bayard	PATRICIA HUGHES
Cousin Ermingarde	MARGARET JONES
Lucia (the younger)	PATRICIA GILDER
Sam (her twin)	DONALD MUNRO
Roderick (the younger)	ALEX LINDSAY

Scene: The Dining Room of the Bayard house
The Play extends over a period of ninety years

" TARTUFE " (*Molière*)

Madame Pernelle	PATRICIA HUGHES
Orgon (her son)	DENIS GONET
Elmire (wife to Orgon)	PAMELA LARKIN
Marianne } Orgon's children by his {	PATRICIA GILDER
Damis } first wife {	HAZEL ROWBOTHAM
Cleante (brother to Elmire)	MYRTLE BEALES
Valère (in love with Marianne)	JOAN LANE
Dorine (maid to Elmire)	OLIVE HUGHES
Tartufe	ALEX LINDSAY
Flipot (maid to Madame Pernelle)	JOAN THOMPSON

Scene: The Drawing Room in Orgon's house
The Plays produced by SUSAN RICHMOND

At 5 p.m.

" SMOKE SCREEN " (*Harold Brighouse*)

Primrose	JOAN THOMPSON
Susan	MYRTLE BEALES
Lucy	SYLVIA NICHOLSON
Clarice	JOAN LANE

Scene: The Drawing Room of Lucy's flat in London

" THE TRIAL OF ST. JOAN "

(Adapted from the Play by *George Bernard Shaw*)

Joan	MARJORIE MEAGHER
-------------	------------------

" THE FARMER'S WIFE " (*Eden Philpotts*)

Araminta Dench	MYRTLE BEALES
Churdles Ash	ALEX LINDSAY
Thirza Tapper	MARGARET JONES
Farmer Sweetland	DONALD MUNRO
Sibley Sweetland } his daughters {	OLIVE HUGHES
Petronell Sweetland } {	HAZEL ROWBOTHAM
George Smerdon	DENIS GONET
Richard Coaker	NORMAN HEARN
Widow Windeatt	SYLVIA NICHOLSON

Scene: The Kitchen at Applegarth Farm

The Plays produced by SUSAN RICHMOND

THE TERM'S AWARDS

MIDSUMMER TERM, 1941

SCHOLARSHIPS, EXHIBITIONS AND PRIZES

The Director has approved the following Awards:

SCHOLARSHIPS

Elected for one year to July, 1942—

George Kiallmark

Leverhulme

Morley

Carlotta Rowe

Marianne Rowe

George Carter

Eckersley

Gilbert Cooper

Arthur Sullivan

Bruce

Lilian Eldée

Courtenay

Pringle

Wilson

Blumenthal

Mathilde Verne

George Grove

Wesley

Dossor, Valerie J.

Mitchell, Desmond

Hastings, Eric G.

Munro, Donald

Marriner, Neville

Murray, Anne

Not awarded

Herwald Judith

Edmond, Rebé

Gray, Joan M.

Kidd, Grace

Lawrence, David R.

Bergum, Olive M.

Stewart, Madeau O.

Sorrell, Keturah

Watson, Roy H.

Vernon, Rita

Not awarded

Foster, Christopher L.

Hind, Pamela

Ireland, Patrick W.

Orkin, André

Busbridge, John G.

Emrys-Roberts, Kenyon

Hearn, Norman L.

Jeffries, Francis B.

Platt, Peter

Waterman, Fanny

Gauntlett, Pamela R.

Hewitt, Margaret

Hill, Rowland L.

Jones, Audrey M.

Marshall, Laura B.

Stephens, Howard

Sutton-Mattocks, Patricia

Renewed for one year to July, 1942—

Heywood-Lonsdale

Norfolk and Norwich

Open

Jones, Kathleen M. W.

Chissell, Joan L.

Fleet, Glenis G.

Fourmy, Ruth

Harmsworth, Margaret

Panter, Dorothy E.

EXHIBITIONS

Elected for one year to July, 1942—

Pianoforte—

Waley

Wesley

Laura Clark

Hedley Satchell

Savage Chub

Forrester, Irene B.

Crisp, Wilfred

Mills, June

Roberts, Susan

Not awarded

Spero, Carol M.

Clementi	{	Dixon, Muriel
Astor		Green, Stella
Ashton Jonson	{	Jefferson, Muriel
Leverhulme		Warde, Marjorie
Pianoforte Accompaniment—		
Charlotte Holmes		Matthews, Betty
Singing—		
Galer	{	Gonet, Denis
		Henderson, Thomas
Janet Heriot Thomson		Blackall, Wanda
Leverhulme		Bunt, Marjorie
		Beales, Myrtle
Astor	{	Havard, Monica
		Mann, Margaret
Composition—		
Leverhulme		Morgan, Patria
Conducting—		
Boult		Not awarded
Julian Clifford		Not awarded
Violin—		
Gowland Harrison		Lindsay, Alexander S.
Astor		Rowland, Lindsay
Esther Greg		Whysall, Thirza
Grove		Lopes-Salzedo, Leonard
Leverhulme	{	Gaffikin, Prudence
		Gorle, Jean
Viola—		
Michael McKenna Memorial		Tillett, Michael S.
Violoncello—		
Dove	{	Spyer, Ruth
		Whysall, Vivienne
Organ—		
Arthur Normand		Hopkins, Anthony
Wind—		
Leverhulme		Brough, Marion (Oboe)
Awarded to Scholars for one year to July, 1942—		
Leverhulme	{	Giddins, Margaret
		Harmsworth, Margaret
		Lipski, Donald
		Panter, Dorothy E.
		Sanders, Neil J.
PRIZES		
Tagore Gold Medal		Munro, Donald
Pianoforte—		
Chappell Gold Medal and Ellen Shaw		O'Connell, Raymond
Williams Prize		Hill, Barbara
Challen Gold Medal and Pauer Prize		Rimmer, Joan
Hopkinson Gold Medal		
Hopkinson Silver Medal and Borwick		Selig, René
Prize		
Marmaduke Barton	{	Waterman, Fanny
		Dossor, Valerie
Dannreuther		Hoops, Douglas
Herbert Sharpe		Hopkins, Anthony
McEwen		Roberts, Susan
Organ—		
Tom Haigh		Moore, Philip
Walter Parratt		Goodman, Peter
Kenneth Bruce Stuart		Hill, Rowland

Singing—

Henry Leslie (Herefordshire Philharmonic)
 Chilver Wilson
 Giulia Grisi
 Mario Grisi
 Emma Albani
 Frank Pownall
 London Musical Society

Munro Donald
 Gray, Joan
 Vernon, Rita
 Not awarded
 Hurd, Peggy
 Gonet, Denis
 Henderson, Thomas

Violin—

Alfred and Catharine Howard
 Louisa Dent
 Woltmann
 Dove (Grade IV)
 Dove (Grade III)
 Tivadar Nachez
 Annie Elizabeth Read

{ Fourmy, Ruth
 Holland, Jacynth
 Cohen, Renée
 Lindsay, Alexander S.
 Robey, Betty
 McCartney, Jean
 Lindsay, Alexander S.
 Lipski, Donald

Viola—

Lesley Alexander
 Alfred Gibson

Panter, Dorothy E.
 Tillet, Michael

Violoncello—

Lesley Alexander
 Leo Stern
 Scholefield

Simms, Sheena P.
 Hind, Pamela
 Valentine, Mary

Wind Instruments—

Manns
 Edwin F. James

Buck, James
 Ellory, Alfred

Composition—

Hubert Parry
 Arthur Sullivan
 Ernest Farrar

Not awarded
 Gipps, Ruth
 O'Connell, Raymond

Conducting—

Theodore Stier

Kewish, Violet

Opera—

Harry Reginald Lewis

Sorrell, Keturah

William Yeates Hurlstone
 (one copy of the Trio each)

Not awarded

Cobbett (for Chamber Music)—

Composers

(a) Performance of Piano Quartet
 "Brocade" by Ruth Gipps

(b) Performance of String Quartet
 "Vita Abundans" by Malcolm Arnold

{ Gipps, Ruth
 Arnold, Malcolm
 Hoops, Douglas
 Layton, Jean
 Panter, Dorothy E.
 Simms, Sheena P.
 Lindsay, Alexander S.
 Mitchell, Desmond
 Lopes-Salzedo, Leonard
 Hind, Pamela

GRANTS

Wodehouse Fund
 William Wilkins Hewitt Fund

Horsley, Colin
 Munro, Donald

A.R.C.M. EXAMINATION

JULY AND SEPTEMBER, 1941

PIANOFORTE (Solo Performance)—

Haddon-Jones, Kathleen M.
 Hickling, Sallie
 Hoops, Douglas H. M.
 Jones, Gladys M.
 Payton, Joan
 Sant, Oreste

PIANOFORTE (Teaching)—

Blackall, Wanda M.
 Cohen, Anita
 Emms, Miriam J.
 Hutchinson, Marjorie
 Hunt, Phyllis J.
 Parker, Kenneth H.
 Robinson, Ida F.
 Shreeves, Madeline E. L.
 Yarrow, Hero E. M.

PIANOFORTE (Accompaniment)—

Miles, Margaret I.

ORGAN (Solo Performance)—

Goodman, Peter

VIOLIN (Solo Performance)—

Forrester, Doris M.
 Lopes-Salzedo, Leonard
 McDougal, Jack
 Vicari, Lewis
 Whittingham, Winsome

VIOLONCELLO (Teaching)—

Mackenzie, Madeline Y. M.
 Witty, Theresa E.

SINGING (Solo Performance)—

Bulstrode, Joyce E.
 Gonet, Denis A.
 Vernon, Rita

OBOE—

Scott, Michael

LIST OF DATES, 1941-42

CHRISTMAS TERM, 1941

GRADING EXAMINATION	...	...	Monday, 22nd September
TERM BEGINS	...	...	Monday, 22nd September
HALF TERM BEGINS	...	...	Monday, 3rd November
TERM ENDS	...	...	Saturday, 13th December

EASTER TERM, 1942

GRADING EXAMINATION	...	...	Monday, 12th January
TERM BEGINS	...	...	Monday, 12th January
HALF TERM BEGINS	...	...	Monday, 23rd February
TERM ENDS	...	...	Saturday, 4th April

MIDSUMMER TERM, 1942

GRADING EXAMINATION	...	...	Monday, 4th May
TERM BEGINS	...	...	Monday, 4th May
HALF TERM ENDS	...	...	Monday, 15th June
TERM ENDS	...	...	Saturday, 25th July

PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1941

It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, SEPT. 24, AT 2.15 P.M.
Recital

Second Week

WEDNESDAY, OCT. 1, AT 2.15 P.M.
Recital

Third Week

WEDNESDAY, OCT. 8, AT 2.15 P.M.
Recital

Fourth Week

MONDAY, OCT. 13, AT 2.15 P.M.
Recital
WEDNESDAY, OCT. 15, AT 2.15 P.M.
Recital

Fifth Week

TUESDAY, OCT. 21, AT 2.15 P.M.
Second Orchestra
WEDNESDAY, OCT. 22, AT 2.15 P.M.
Chamber Concert

Sixth Week

WEDNESDAY, OCT. 29, AT 2.15 P.M.
Chamber Concert
*THURSDAY, OCT. 30, AT 2.15 P.M.
First Orchestra

Seventh Week

WEDNESDAY, NOV. 5, AT 2.15 P.M.
Chamber Concert

Eighth Week

WEDNESDAY, NOV. 12, AT 2.15 P.M.
Chamber Concert

Ninth Week

WEDNESDAY, NOV. 19, AT 2.15 P.M.
Chamber Concert

Tenth Week

WEDNESDAY, NOV. 26, AT 2.15 P.M.
Dramatic

Eleventh Week

TUESDAY, DEC. 2, AT 2.15 P.M.
Second Orchestra
WEDNESDAY, DEC. 3, AT 2.15 P.M.
Opera Repertory

Twelfth Week

*WEDNESDAY, DEC. 10, AT 2.15 P.M.
Choral Concert
*THURSDAY, DEC. 11, AT 2.15 P.M.
First Orchestra

Tickets are required for the Concerts marked *

H. V. ANSON, Registrar.

Royal College of Music Union

FOUNDED 1906

President : SIR GEORGE DYSON

Hon. Secretary : MISS PHYLLIS CAREY FOSTER

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary : MRS. MORTIMER HARRIS

Assistant Hon. Treasurer : MR. HARRY STUBBS

Editor of R.C.M. Magazine : MISS MARION SCOTT

Hon. Secretary, R.C.M. Magazine : MISS W. BOWDEN-SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund : MISS URSULA GALE

Hon. Auditor : DR. F. G. SHINN

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 40) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

